DOCUMENT RESUME

ED 209 914 FL 012 611

AUTHOR	Freudenstein, R., Ed.
TITLE	The Role of Women in Foreign-Language Textbooks: A Collection of Essays. Collection d'"Etudes linguistiques" No. 24.
INSTITUTION	Association Internationale pour la Recherche et la Diffusion des Methodes Audio-visuelles et Structuro-globales, Ghent (Belgium).; Federation International des Professeurs de Langues Vivantes.
PUB DATE	78
NOTE	130p.
AVAILABLE FROM	Diffusion internationale du livre, Rue Theophile Vander Elst 82, 1170 Brussels, Belgium.
LANGUAGE	German; English
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Cultural Influences; Elementary Secondary Education; English (Second Language); Family Life; *Females; Foreign Countries; *Foreign Language Books; French; German; Higher Education; Hungarian; Italian; Language Usage; Males; *Role Perception; Second Language Instruction; *Sex Bias; Sex Role; *Sex Stereotypes; Spanish; *Textbook Bias; Textbook Content; Textbook Evaluation
IDENTIFIERS	France; Germany; Hungary; Italy; Thailand; United States

ABSTRACT

Essays that consider the way that women are portrayed in foreign language textbooks are presented. The selected essays were submitted to a competition sponsored by the Federation Internationale des Professeurs de Langues Vivantes, which requested that language teachers assess such concerns as: (1) whether women were described in a stereotyped way; (2) whether the descriptions reinforced certain prejudices; (3) whether the view presented by the textbook was a true representation of women's role in the society in which they lived, as well as the country in which the target language is spoken; and (4) the attitudes associated with their textbook activities. The essays are as follows: "Hungarian Women in Reality," Kata Ittzes; "'Italiano Vivo' and Its Women," Dino Bressan; "The Seven Sisters," Sandra D. Lingskog; "Sexism in the Foreign-Language Classroom," Jean S. Bidwell; "The Limits of My Language Are the Limits of My World," Fairlee W. Carroll; "Spanish Language Instruction and the Role of Women," Barbara Gonzales; "The Role of Women in 'Speak English,'" Bernadette Grandcolas; "The Role of Women in 'Le Francais et la Vie,'" G. Christopher Hartley; "The Role of Women in the 'Eating Course in German,'" Brian O. Murdoch and Ursula I. Murdoch; "Zur Rolle der Frau im Lehrbuch 'Etudes francaises,'" Elivara Ott-Eckrich; "Women in the World of 'Kernel Lessons Intermediate,'" Hilary Rees-Parnall; "Cultural Chauvinism in Foreign-Language Textbooks," Anneliese Sartori Stein. (SW)

ED209914

R. FREUDENSTEIN (ed.)

THE ROLE OF WOMEN IN FOREIGN-LANGUAGE TEXTBOOKS

A Collection of Essays

Fédération Internationale
des Professeurs de Langues Vivantes
(FIPLV)

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

AIMAV

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

FL012611

AIMAV Bruxelles DIDIER
1978

AIMAV

ASSOCIATION INTERNATIONALE POUR LA RECHERCHE ET LA DIFFUSION DES MÉTHODES AUDIO-VISUELLES ET STRUCTURO-GLOBALES

Collection d'«Études linguistiques»

24

Direction

Sylvain De Coster - Marcel De Grève - Frans Van Passel

Comité de Rédaction

S. Garcia Bardon (Louvain), P. Godaert (Louvain),
F. Gomes de Matos (São Paulo), R. T. Nasr (Beyrouth),
J. Nivette (Bruxelles), E. Rosseel (Gand),
P. Vanbergen (Anvers).

Secrétariat général: Université de Gand
Faculté de Philosophie et Lettres
Blandijnberg 2 — B 9000 Gand

INTRODUCTION

The following collection of essays originated in a project organized by the *Fédération Internationale des Professeurs de Langues Vivantes* (FIPLV) and was conducted in conjunction with the 1975 *International Women's Year* of the United Nations. The aim of the *International Year* was to focus attention on all aspects of the role of women in modern society. The teaching of modern languages is involved in this, too: girls and women are learning and teaching in the classroom, and teaching materials claim to reflect life and work in the countries whose languages are taught. How do (women) teachers feel when they work with those teaching materials? Do foreign-language textbooks give a true picture, a valid account of woman's contribution to everyday-life, politics, culture, the arts? That is what FIPLV wanted to find out when it launched an essay competition under the topic which became the title of this book. This essay competition was generously supported by UNESCO; my special thanks go to Dr. Z. Zachariev whose dedicated involvement made it possible to carry out the project and to publish this book.

The idea of the project was to have teachers study the language textbooks with which they worked, and to find out how women were described, what they did in the view of the authors, and what attitudes were associated with their textbook activities. In an invitation to language teachers all over the world to participate in the essay competition, it was said that questions of particular interest were,

— Is the picture of women as portrayed in the textbook selected for analysis a true representation of their role in the society in which they live?
— Are women described in a stereotyped way?
— Do the descriptions reinforce certain prejudices?
— Is there a basic difference between the women in the textbooks and the role of women in the learners' country?

An unexpectedly high number of teachers — both male and female — responded to this invitation. A Committee was set up by FIPLV to evaluate the papers that had been submitted. It was chaired by Ms

Wuorenheimo (Finland); other members were Ms Huybrechts (German Democratic Republic), Dr. Odunuga (Nigeria), and the then Secretary General of FIPLV, the editor of this publication. As FIPLV had agreed to award prizes, the main task of the Committee was to select those essays which could be regarded as the most promising in their approach to the topic. For that purpose, the following criteria were set up:

1. Concentration on a specific target language.
2. Consideration of the mother tongue and the country in which the target language is taught.
3. Clear objectives; manner of presentation.
4. Cultural function of the textbook described.
5. Description of the textbook population: age, type of school, teaching situation, etc.
6. Quotation of examples from the textbook described.
7. Comparison between the role of the women described in the textbook and the role of women in reality in the country in which the target language is taught as well as in the country in which the target language is spoken.
8. Cultural and pedagogic implications.

On the basis of these criteria, three competitors were awarded prizes for their essays; they are the first three papers to follow this introduction. Ms Ittzés is Hungarian, Mr Bressan Irish, and Ms Lindskog Thai. It was one of the most surprising facts for everyone involved in the project that the misrepresentation of women in foreign-language textbooks seems to be a world-wide phenomenon — obviously not restricted to certain social, political, and cultural classes, and not restricted to certain nations. Women are portrayed in almost the same way in foreign-language textbooks for children as well as in adult course materials.

In addition to the prize-winning essays, nine papers were selected for publication because — in one way or another — they also contain meaningful insights into the problem and worthwhile information for teachers and textbook authors. These papers are presented in this book in alphabetical order of their authors — 8 are female, 2 male (one essay was written by husband and wife, the Murdochs from Scotland). The subject seemed to be of particular interest to the teaching profession in the United States; three of the essays in this volume were written by American women (J. S. Bidwell, F. W. Carroll, B. Gonzalez) and one by a man (C. Hartley), and Anneliese Sartori-Stein (Federal Republic of Germany)

reported that most of the work connected with her paper had been done while she was working at Berkeley University (USA). The rest of the contributors are citizens of Great Britain (H. Rees-Parnall), France (B. Grandcolas, who was assisted by G. Rigal and A. Zwobada), and the Federal Republic of Germany (E. Ott-Eckrich, whose paper is printed in the original German version).

At the end of her essay, Ms Ittzés says : "The description of women in foreign-language textbooks may seem a small matter in itself". This is probably one of the reasons why it was very difficult to find a publisher for this collection of essays. FIPLV had very favourable responses from long-established international publishers as to the contents of the project ; but, as one of them put it, "there is no market for a somewhat odd subject like yours".

I would like to leave it to the judgement of the readers whether or not the role of women in foreign-language textbooks is an "odd subject" or not. I believe, and I quote the winner of the first prize once again, that "if we consider the possible educational effects it is not at all unimportant".

Reinhold FREUDENSTEIN

KATA ITTZÉS

HUNGARIAN WOMEN IN REALITY

The role of women has undergone a radical change in this century in all civilized countries. The change of their economic status has brought with it a change in thinking as well. That the latter is a slow process is shown in the "Women's Lib" movements all over the world. Many women need to be informed about their own rights, traditional thinking and traditional ways of life are still present, prejudices are still alive among women as well as men.

The International Women's Year focused attention on woman's position once again and, probably, not for the last time. As we are now in the process of change, our survey of woman's position today may not be true tomorrow.

Textbooks are written for longer periods, and it is unfair to blame textbook writers for not representing present-day situations in accordance with the true facts. Still, as these books are written for a future adult generation, they should rather point forward than backward in their social implications. The following survey is not meant to be a criticism of the secondary school English textbooks used in Hungary. They are, on the whole, useful for beginners. But as I considered the books in this survey as a "hunting-field" for discrepancies between textbook descriptions and reality, the account given of the series is very much biassed. The books give a distorted picture of women, and this paper gives a one-sided, distorted picture of the books.

1. Tradition and Change in Foreign-Language Textbooks

"Papa rabotajet. Mama doma". I still vividly remember these sentences from my first Russian textbook. "Father is working. Mother is at home". I was ten. I had two younger brothers and both my father and mother were working. I did not even know mothers who stayed at home. So the

Russian sentences seemed very peculiar to me but I thought, "Well, this is how they do it in the Soviet Union." Since then I have learnt that 51% of the working population in the Soviet Union are women. But learning a foreign language for the first time, I accepted what the book said about that foreign country. Writers of foreign-language textbooks are confronted with a difficult problem: should they describe L_1 or L_2 environment? In a country where foreign languages are taught from books written in that country and for the students of that country, it is the usual procedure to begin with L_1 environment, which is more easily tied to the new language. What should this familiar environment be? Everyone knows the traditional textbook family; lexical items are nicely distributed among its members. Father goes to work, Mother is occupied with washing, shopping, etc., and the children play. These traditions did not disappear together with the old books and old methods. Though social, economic, and cultural life changes at least as fast as teaching methods, this is not reflected in our textbooks. Traditional methods are easily got rid of, new ones are introduced which make use of linguistic, pedagogical, and psychological findings. Time, however, seems to have stopped in the 1930's for the Hungarian textbook family.

2. Pedagogical Implications

School not only instructs but educates as well. It is useless to emphasize that boys and girls have the same possibilities in learning, working, making money, and to tell them they are equally valuable both as individuals and as members of society if they grow up with emphasis on their different roles. It is still frequent in schools to teach woodwork and metalwork for boys, and sewing and embroidery for girls. But kindergartens (which take in 60% of children from the age of 3 to 6) changed this trend a long time ago and have pottery as well as sewing for both sexes. If we want to bring up a future generation differently from their elders we ought not to present to them the family life of their grandparents' time. Education must consider its potential effects. The toy industry does not accept psychological evidence or educational advice. If dolls, toy kitchens or toy washing-machines are demanded for girls, electric trains, cars, and toy revolvers for boys, the factories make them. But curriculum planners, textbook writers, and teachers should depict either the present-day situation or point to some "ideal" future.

3. Hungarian Secondary School System and English Teaching

Before analysing the books, I should like to give a survey of secondary schooling in Hungary in order to see how many pupils use the books in question. About 33% of 14-18-year-olds attend the "gimnázium", the grammar-school-type secondary school. 35% of the pupils go to secondary schools specializing in trades, and most of the rest go to apprentice schools. Besides Russian, a second foreign language is compulsory in the "gimnázium" and in some of the trade schools. Twenty-five per cent of grammar school pupils choose English, and they all study from the same four books (the 5% specializing in English will study the four books in two years, then continue with books specially written for them). Most trade schools use the first two books of the series and specialized material later. As we have state-organized education in Hungary under the direction and control of the Ministry of Education, the same books are used in each school all over the country. Though there is no statistical data available, we can say that roughly one third of secondary school pupils study this series of textbooks for two or four years.

4. Secondary School English Textbooks

The four books of the English Textbook series written by László Buday and László Jakabfi have been used since the mid-sixties, the first-grade book having been published in 1965, the last in 1971. New books are expected to come out in the early 80's owing to the school reform of 1978. This means that for at least fifteen years these will be the basic English teaching books in Hungary.

5. The Structure of the Books

The textbook writers' apparent aim is to introduce "everyday" life, both Hungarian and English, in the first two books. The first book gives an account of the life of a Hungarian family. John Tóth spends the summer holidays in England with his English friend, Joe Barrett, and his family. The second book tells us about this holiday. The third-grade texts are mainly about the history, geography, and culture of the English-speaking countries, while the fourth book presents excerpts from English and American literature. In each book the lessons are accompanied by lexical explanations, pronunciations tables, pictures, and exercises. At the end of

several lessons we find a "Conversation" meant to be taken "straight from everyday life".

6. Women's Position in Family and Society in Hungary

The family image of the 19th and early 20th centuries has by now disappeared. Women first had to go to work out of economic necessity: one person was not able to provide for the whole family. Then they realized further that they could bring up children, keep house, and work outside the home as well, even if earning money was not the prime factor. The number of working women has very much increased since World War II. Now a full 46% of the working population are women (compared to 36% in Austria and in the United Kingdom, 38% in the USA, 25% in Italy, 50% in the German Democratic Republic) while the percentage of women in the available work force is 47%. Women are not only working more but studying more as well. 66% of grammar-school pupils and 46% of college and university students are girls. With the same working hours for men and women, it is only natural that men should have an equal share of the housework, though of course there are still many jobs in the house which are mostly done by women (cooking, sewing, etc.).

I must mention a very important change in women's cultural position, even though it is not reflected in the textbooks. As the number of child-births had been very small in the 1960's (because abortion was forbidden in the 50's), in order to encourage women to have more children, our government enacted new legislation in 1967 permitting mothers to stay at home with their children for three years and then return to their former place of employment, usually with higher wages. During the three years spent at home (or less if they wish to go back sooner) they receive child welfare support which is scaled according to the number of children they have.

Though this brief survey of women's position may seem a long digression from our examination of textbooks, it was necessary to see at least some important features of the role of women in contemporary Hungarian society before we examine how they are described in the text-books.

7. Fields of Investigation

The textbooks define the role of women not only per se but in the total description of life as well. Sometimes the lack of their participation in a

certain activity is as significant as their participation in others. The pictures, lexical explanations, and even the grammatical exercises give some insight into the writers' way of thinking about women, though I believe they just took over traditional situations from older books and never gave thought to the picture of life which they presented.

Woman's role in society is built up partly, or mainly, by education. Thus we are interested not only in the ways women are described but also in the upbringing of girls and boys. If the leading role of men is emphasized in education it naturally means that the same situation is envisaged for the next generation.

8. Analysis of the Textbooks

8.1. *School and Family*

The first book introduces the Tóth family and is concerned mainly with the everyday life of the children. Here are some lesson titles to show the scope of interest: In the Classroom, My Family, Our Flat, My Day, etc. The first lesson takes us to the school. The teacher is a man. The pupils are taught to say "Good morning, sir" (I/53). Here is a drawing of him; analysing it psychologically, we could really draw some conclusions from it.

In fact one rarely finds men at schools. About 80% of teachers are women.

Moving on in the book we become acquainted with John's family. There are three children, George (17), John (14), and Mary (10). I do not know whether the writers looked into the past or the future in choosing a family with three children (30% of the families have one child, 31% have two children, 14% have no children and there are only 12% of families with

three children). Of the parents we only learn that "Daddy is a tall man, but Mummy is not tall. She is short" (I/65). This places her all right, does it not?

In the next lesson we meet John's friend, Joe Barrett. John shows him their family flat. They have two rooms, which is common in Hungary. The sitting-room is the children's bedroom as well. We see not only the children in the sitting-room, Mr Tóth is also there. "He is having a rest. He is reading an English newspaper" (I/80).

And who is the last member of the family to be introduced? Mother, of course. But she will have another section of text for herself.

8.2. *Women as Portrayed in the Textbooks*

Mother is not reading a newspaper. She is making tea in the kitchen.

Do we ever meet Mother at an office or factory? Does she spend an evening at the theatre? Oh, no. Daddy goes to work, and she apparently stays at home. In the morning she makes breakfast for the whole family. As the children get up at seven and go to school at 7.45, it must be

Mother who lays the table and serves the children. What is more, they have breakfast in the sitting-room so Mummy needs a lot of time to clear the table when they leave. In reality, it is very unusual for a family to have breakfast in the sitting-room. As they are all rushing out to work or to school, most families have a quick breakfast in the kitchen. And children of 14 or 17 usually serve themselves. We can gather what mothers do all day from the first three books.

Let us examine the next three pictures. The first verbs are taught with their help.

to go

to come

to sit

We can also see from the pictures what manly and womenly work is like.

He is working.

She is also working.

Our mother, Mrs Tóth, probably washes up after breakfast, then goes shopping. This is the same with her English counterpart, Mrs Barrett. Mr Barrett, Joe's father, is a reporter for an English newspaper. Mrs Barrett is a wife and a mother. She is Hungarian by origin but speaks English very well. Mr Barrett does not speak any Hungarian. It is interesting to note that we meet "the Barretts", as "Mr Barrett", and "Joe's mother". The phrases "Joe's father" or "Mrs Barrett" do not appear.

After shopping there are other household chores to do. Let us see how Mrs Barrett spends her morning hours. "Joe's mother had to work hard at home. Peggy came to help her sometimes. She was ready to help her aunt. They cleaned the rooms together, or washed up after dinner. Before Mrs Barrett went to do her shopping she usually began to do the rooms." As we can see she is mentioned as "Mrs Barrett" here. The whole lesson (entitled "Housework", II/80) is about Mrs Barrett, and as no other member of her family appears in it she is called by her name. There is not a word about her son. It is naturally Peggy who helps Mrs Barrett.

Then the two mothers make lunch. But do they really? According to statistical data and personal experience, the answer is no. 20% of secondary school pupils live in dormitories, another 30% have lunch at school. Some of the rest go to self-service restaurants, others buy weekly meal-tickets at restaurants (this is a common, inexpensive way of eating in Hungary), and only a very few go home — mostly those who have a retired grandmother staying at home who is willing to cook. In my experience, in a class of 30 about two pupils have lunch at home. Our "typical" Tóth family belongs to this small group. When Mary tells of her daily program she mentions: "After school I go home and have lunch" (I/106). Mother is always at her children's disposal. When John shows Budapest to his friend who lives in the country, and later gives an account of his day, he says: "We went home for lunch", and then: "My mother gave us dinner" (I/144-145). Eating must be a very important factor in the life of this family. There is quite a fuss about food on the train when the family goes to see the grandparents. "Mary: By the way, when are we going to eat something? John: Where's by bag? (He looks for it.) I can't find it. Oh, I left my bag at home. Now we have nothing to eat. I'm so sorry. Mother: It's a quarter to seven. We're going to arrive soon. Grandmother is going to give us a fine dinner" (I/163). And indeed it is not only Mother who spends her life in the kitchen. Her mother-in-law does the same: "Grandfather came to meet them at the station ... Grandmother was making dinner when they arrived" (I/162).

Looking for women's activities, I can hardly find anything other than housework in the books. Mention has already been made of Mrs Barrett. When the Barretts and John go to the seaside she is mentioned only in connection with eating: "Don't be late for lunch", Joe's mother said to the boys. "One o'clock is lunch time." When Mr Barrett and the boys go to see London, they have dinner at a restaurant. Where is poor Mrs Barrett? She is probably preparing lunch for the next day at home. She is

not taken to the restaurant nor is Aunt Mary taken to the city when Tom, Joe's pen-friend, and his uncle go to see London. It is not difficult to find out where Aunt Mary is, but if anyone has doubts, it is in the book: "It was twelve o'clock. We wanted to eat. We had to go home" (I/131). Mothers are really at home in the house. They know everything that belongs to their "private territory", the home. There is a conversation in the fourth-grade book where the Hills are looking for each other and for the daily paper. Mrs Hill shouts out directions from the kitchen (where else could she be?) and ends up saying: "Just ask Mummy! She knows where everybody is" (IV/104).

And when does Mother come in from the kitchen? We know exactly: "The family has dinner at seven. John's mother, Mrs Tóth, comes in at seven. Mary and the boys go to the table and sit down." So she comes in but not to read or rest. She gives dinner to her family and to their English guest. And while they are eating the children talk about meals in England. Mrs Tóth does not go beyond her "spare rib" role, she opens her mouth only twice: first to say, "Joe, have dinner with us now", then "Have some more".

8.3. *Men as Portrayed in the Textbooks*

I have mentioned Mr Tóth "having a rest" in the sitting-room. What else do men do? Quite a lot. A look at their position helps to see the differences between the sexes more clearly.

The head of the family goes to work early in the morning. "John's father always gets up at six," though we do not know what he does and where he works. We have to know Mr Barrett's profession, though (reporter for an English newspaper), as it gives the reason why the Barrett family stays in Hungary. Mr Tóth or Mr Barrett can never be found in the kitchen or at the shops. After working hours they rest, read or watch television. It is the man's privilege to make decisions, to arrange the family program. In reality, families usually make plans together that are proposed as much by the mother as by the father. And after work, husbands go shopping or take the children home from the kindergarten or the nursery. The textbook fathers are in a very enviable position and the boys probably aspire to become similar to this father image when they grow up. Neither Mrs Tóth nor Mrs Barrett have a vote in the family council. Everything that is important is decided by men. Mr Tóth "wanted to take the family to Pécs. He wanted to see his parents" (I/161). Mr Barrett "wanted to go back to London and from there take his family to

the seaside for two weeks. He invited John, his son's best friend. John gladly went with them" (II/15-16). We can feel that women are "left out" while men "do". While Grandmother makes dinner, Grandfather goes to the station. While Aunt Mary is preparing lunch, Uncle is showing London to Tom. Men are the heroes of everyday life, things done by them are done well. On the way to the seaside "Mr Barrett was driving the car. He was a good driver and was driving very carefully" (II/16). The pattern practice drills used for the same lesson deal with irregular comparison of adjectives in the following sentences:

T: This woman is a bad driver.
S: .....
T: Yes, but that woman is a worse driver.
S: .....

When Mr Barrett takes the boys to a restaurant in Soho "they didn't know what to choose. Mr Barrett had to take things in hand." If men do not take things in hand, we can feel that there is something wrong. Here is an excerpt from a conversation:

"Tom: I came to London first when I was a little boy. Aunt Mary showed me round the town.
Uncle: Oh, yes, I know now. I had no time then." (I/132)

When Joe is sixteen, his mother presents him with a "beautiful birthday cake" (II/66). His father's present, though small, is more manly: a tie. The year before it was a bicycle, as we can read in the book. In Hungary, most parents give presents together. This would be a strange way of giving presents.

In the third-grade book the Vég family enters the stage. But this "motherless" family vanishes as soon as they appear in print. Their only role is to wait for an English friend at the airport. The Englishman is naturally the father's friend and though the children accompany him in order "to see planes land and take off" (III/6), this would be too wordly an amusement for Mother who is consequently left out of the picture.

Perhaps these examples are sufficient to show the contrast between the description of men and women. To complete the picture, we should now examine the description of the future adults.

8.4. *Girls and Boys as Portrayed in the Textbooks*

The upbringing and behaviour of children show that the seed was well-sown. The only way of behaviour these children know is the one seen

from their elders in the textbooks. So while the boys learn, what should the girls do if not help their mother? It is not only the parents who are unable to come out of the little boxes of prejudice prepared for them. The children suffer from the same disease. A transformation exercise in the first grade to practise the "of" genitive gives no better examples than the following:

"The boy's father is reading a book.
The girl's mother is in the kitchen." (I/82)

Thus we are not startled to find the following sentence-connection exercise in the third grade for practising the Past Perfect Tense:

"f/ Mary learnt her lessons.
Then she helped her mother.
g/ John did his homework.
Then he went to play." (III/16)

Or, let us have a look at an exercise with pictures. The pupils are to answer the question "What are they doing?"

The lexical explanations are not much more in favour of girls. This is how the word "good" is explained: "John is learning English now. He is a good pupil. Eve is not learning. She is not a good pupil" (I/51). And the conjunction "while": "Mary was doing her homework while John was playing in the garden" (I/161).

Mothers are not left alone with their housework. There are the girls to help them. If Mary is not at school or studying at home, she helps her mother. And Peggy is a nice girl, too, to help her aunt. Boys follow in their fathers' footsteps. They are more important and have more important things to do than to help. In the first book they only talk, learn, listen to music. In the second grade, they are bigger and more independent. They discover London by themselves, go camping, have exciting adventures. In the last two books they converse intelligently about the history of Great

Britain, reading, Shakespeare, Scotland, and Burns. Remembering the percentage of girls attending grammar schools (66%), it is peculiar to find so many boys in the books and no girls whatever appearing as "intelligent" persons. As, in the third and fourth books, we meet not only John and Joe but also Dick, Peter, Richard, and Bill, who appear only as names in conversations, it would have been easy to replace these by girls' names. If boys are so intelligent, exciting, and clever, girls are naturally grateful if they allow them to take part in their activities. See, how happy Edith is when she is asked to go to Hyde Park with the boys:

"Can I really go with you, Joe? Oh, I'm so glad." (II/33)

She is happy, as this is a rare occasion. The sexes are separated most of the time. Let us see what the boys and girls did on Saturday:

"On Saturday we saw a good football match between England and Hungary in the Empire Stadium. Dick did not come with us. He likes swimming very much and went to the swimming-pool. Edith and Helen played table-tennis at home." (II/24)

As Hungarian children grow up in mixed classes from kindergarten to university, there is no segregation at all in real life. In the second-grade book Jim and Bill go camping. In actuality one can see many young people going camping by boat or bicycle. They are mostly boys and girls together. Even if there are only boys, as is sometimes the case, there are not only just two of them.

The textbook girls can go to the camp of the youth organization as George tells his brother in a letter. Here at least girls should feel equal but it seems old prejudices do not easily die out: "We packed all that we needed for our stay at the lake in the youth camp. It was the girls who did most of the packing" (II/186). And it seems boys do well if they rely on girls. The girls do anything for them without complaint. Let us examine how children behave when they are together. As mentioned already, the third and fourth year books contain some "everyday" conversations. These serve as fertile ground for building up and strengthening preconceptions. We happily return to the same Tóth family, eating as usual. Mother asks Mary to go to the baker's. She naturally says yes. In the meanwhile George asks for some milk. He also behaves naturally, expecting to be served and accepting this as a matter-of-course. How could he know of any other way of behaviour? He has never stepped out of the book! When Mary goes to the shop Mother reminds George that he is in-

vited to a party. This seems to be a nice distribution of "work"; parties for boys and shopping for girls.

But perhaps the girls do not deserve a better way of life. At least, according to the textbook descriptions their interests are much more limited than those of the boys. In the only lesson where girls talk (A Day in an English Grammar School) their topics are school, sewing, food, and a trip to Paris with the school. The only social occasion in which they participate during the four years is Joe's birthday party. Even their presents show that they are given by girls: "Everybody gave Joe a present. John gave him a fountain-pen, Tom brought him a book. Peggy bought him three handkerchiefs, Katie a record and some sweets" (II/66). Which boy would think of buying sweets or handkerchiefs for Joe? They are more serious than that. We are also informed that "They laughed a lot at Peggy's jokes." Yes, the role of the clown must also be played by a girl.

Returning to boys, they never, in all four books, go shopping or help their mothers in any other way. But no, they *do* enter some shops. There is a story in pictures about Tom who loses his money. Can you see where he is going?

And there is a whole lesson about shopping in the second grade book. The characters are John and Joe. Will they buy meat or bread for Mrs Barrett? Oh, no, they go to Selfridges, look round there, and buy a guidebook. They probably know that it does not become a man to carry shopping-bags full of vegetables. They could learn from the textbooks which shops a man should enter. E.g., the stationer's shop is quite "harmless" as one of the adults goes there:

Boys are presented very positively in the books. Girls have the same good characteristics as their mothers. The Future Perfect Tense is practised in the following way in the third grade book:

MOTHER IS ILL AND SHE ASKS HER DAUGHTER TO DO THE FOLLOWING THINGS:

a) to make the beds,
b) to do the rooms,
c) to clean the windows,
d) to do the washing,
e) to make lunch,
f) to wash up dishes,
g) to write a letter to Aunt Mary,
h) to buy a new shirt for Father,
i) to pay the telephone bill,
j) to ring up her sister about the theatre tickets.

Her daughter thinks: "When shall I have done all these things?"
a) I shall get up very early and by 7 o'clock I shall have made ...
b) By eight o'clock I shall have ... *Go on.*

Mother thinks: "When will she have done all these things?"
a) She will get up early enough and by 7 o'clock she will have made ... *Go on.*

There is a lot to do, and by the time the students finish the exercise they will have learnt the Future Perfect Tense. Though Mother mentions some theatre tickets in the exercise, in the lessons it is only the boys who go to the theatre.

We are not only reminded that girls will be good housewives in the future, but we are also warned of their negative qualities. Girls are naturally vain:

She is looking at **herself.**
She sees **herself.**

And they are late, spending much time getting dressed. The boys warn Edith when they invite her to go with them: "But you must not be late as you usually are" (II/33).

9. Conclusions

Having investigated school and home, textbook and reality, now we can try to draw some conclusions. This survey attempted to show that the textbook representation of women in Hungary is very much different from their actual position. The textbooks in use tell us how women perhaps lived twenty or forty years ago. The stereotype family has no connection with present-day reality. Language teaching and the way it is influenced by social traditions and prejudices can be traced on almost every page of

the books. Men, women, and children are puppets pulled by strings, and it is not only the limited textbook vocabulary which is responsible for this.

The description of women in foreign-language textbooks may seem a small matter in itself. But if we consider the possible educational effects it is not at all unimportant. Let us hope that writers of foreign-language textbooks will realize the importance of accurate representation in this field, as time moves us further and further away from not only the textbook image of women but even from our view of them today.

DINO BRESSAN

"ITALIANO VIVO" AND ITS WOMEN

"From a newspaper report:

Last Friday morning, Signor Raffaele B. awakened his wife at 7 o'clock to tell her that he had had a dream about his grandfather. 'Well, so what?' was Signora B.'s reaction. 'My grandfather gave me a tip for the State Lottery. Here's 3,000 lire: I'm going to work, you go out and place the money on these numbers', he explained.

The next day, Signor B. came home in a state of great excitement, carrying an enormous bouquet of flowers. 'Our worries are over' — he yelled at his wife — 'we've won 7 million on the State Lottery! All three numbers have come up.'

But Signora B. suddenly grew pale. She had spent the 3,000 at the market, on a dressing-gown with a blue-and-white flower pattern which took 10 years off her age.

She has since been admitted to hospital with multiple injuries which should heal in approximately ten days."

So ends an anecdote on p. 392 of "Italiano Vivo", an Italian language coursebook for beginners, published in London in 1966 and still available on the British market (1).

The anecdote does not tell us how Signora B. would (or could) have dealt with her husband if the converse situation had arisen, nor are we told (in a less explicit anecdote on p. 362) what type of punishment Carlo M. selected when, after painstaking investigation, he discovered that his wife, Valeria, had lost her wrist watch (a birthday gift from her husband) not in the street as she had alleged, but among the hay in a barn. The author no doubt prefers to leave that to our imagination, which is perhaps just as well. He does however tell us, in another of his humorous tales for trans-

(1) Giorgio Milesi, *Italiano Vivo*, London: Harrap, 1966.

lation into English (p. 312), that when Rosanna took to court her violent beau, Mario for striking her on the face but then withdrew her suit, saying "He had every right to hit me it was my fault", Mario did not realise that he might not hear that sort of admission ever again.

The world of "Italiano Vivo" is an outspokenly male-oriented one : its prototypical male sits (not always metaphorically) at the top of the domestic pyramid ; women, all women, are subordinate to him in varying degrees, and on the rare occasions when, in the course of the perpetual battle of the sexes, they get on top, he becomes an object of social derision.

This idealised Top Male is on the whole socially, sexually and financially (though not always domestically) successful, and is not afraid of being accused of smugness, or so tells us one of the characters on p. 149-50 : top boy at school, much admired by all the girls (of course!), well-travelled and fluent in foreign languages, having after graduation married a very good-looking girl, he speculated on the Stock Exchange and became rich. So, "I'm a happy man". If anything at all goes wrong in the comfortable existence of the "Italiano Vivo" Supermale, it tends quite often to be the fault of some woman.

On p. 400, one character declares to another his intention to quit his job. "I am fed up with working for that man, my boss I mean. So difficult to get on with." No wonder, says his friend : "I am told he has an awful wife who bosses him and gives him hell, so perhaps he's just taking it out on his staff." The only major mistake an "Italiano Vivo" man is likely to be guilty of, is to be taken in by a member of the opposite sex : "Why are you scrubbing the floor? Have you given your housemaid the sack?" "No, I married her" (p. 225). Paolo, top boy at school (p. 401), inexplicably marries the tobacconist's daughter, the same Teresa who used to grin at all the schoolboys, yes, the one who was "extremely unprepossessing, bow-legged, red-nosed, and used to dress flashily". Paolo of course did not look too happy at the wedding ceremony, owing perhaps to a foreboding of the fate which befell Ottavio (p. 89) who, having married Lucia, "realised my mistake, so Lucia went back to mother. It was a tragic mistake, but we all make mistakes, don't we?" ; or the anonymous character on p. 312 who, on hearing from a friend "I really got to know my wife two months before our wedding" grimly retorts "I didn't get to know mine until two months after".

And it is perhaps understandable that men should regard women as the source of so many troubles : Enrico's wife nags (p. 99) and won't buy him

beer. Rossi's (p. 112) also nags, "never does any cooking and watches TV all the time". Little wonder he has been driven to drink. And so they often row "till dawn". Sandro's five sisters (p. 122) "chatter all the time, non-stop", so the poor lad never, ever gets a chance to express any views. The anonymous generator of sentence 21.9 on p. 339 tells us "Maria always keeps me waiting", and she (or is it a different Maria?) is again late on p. 350. Rossi's wife (p. 411) is unfaithful to him, which makes him "cornuto". The author nobly expresses the fervent hope that none of his readers will be in a position to deserve such an undesirable epithet.

And what an expensive commodity women are : we already know of the 3,000-lira dressing-gown. On p. 255, we are told in no uncertain terms "A woman must have at least ten pairs of shoes, dear" (demands for new fur coats are of course to be expected : p. 188). Women are also wont to be inquisitive (p. 267) and to spend their time "always at the window" (p. 114).

Are women then of any use at all, to anybody at all? No "Italiano Vivo" character, in all fairness, suggests exterminating the whole half-species entirely. There are in fact a few niches in which their lowly skills (one hesitates to call them talents) can be put to some use, provided suitable training is given. Girls, it appears, can be trusted with tea-making (p. 34), while boys are 'eagerly awaiting it', or are watching TV ; with cleaning rooms (p. 44, 47), helping in the kitchen (p. 456) or shopping in the market (p. 457). According to Giacomo (p. 280), "A good wife must always know where her husband's slippers are. You ought to be more careful with the possessions of the man you married."

Women occasionally have to be reminded, with varying degrees of tact, of their functions and duties by their betters : (p. 101) "Why don't you tell Maria to make some tea?" (p. 102) "Have you learned to cook, Maria?" (p. 90) "Have you washed the dishes, girls?" And how useful for the learner to know (p. 58) the Italian for "Be silent, girls!"

Are there any recognisable qualities that men may occasionally be able to detect in their womenfolk? It appears from a careful perusal of this 484-page volume that there is indeed in a man's life a period of time during which women may be found tolerable, even desirable. This could, one might suppose, be regarded as a Petrarchesque phase in a man's existence, although we are not told to what extent it may or may not overlap with the best ten years in a woman's life ("Between 28 and 30 years of age" : p. 201). Thus, we are taught on p. 73 how to ask "May I accompany you, miss?" ; some girls at least can even be (p. 199)

"delightful, twenty years old, dark-haired, svelte, smart-looking, witty ...", although they are of course liable to develop two chins later in life (p. 143). There is even a type of man who "is always making passes at girls" (p. 335), and another who prefers 'blondes to brunettes' (p. 348), although we are not told precisely on what grounds. Marriage however soon puts paid to all that, Alberto informs us on p. 140 (when he was a bachelor), "what a fun-filled life I had!".

But what of the numerous heroines (anti-heroines?) in the book, what of their ambitions, what of their relationship to each other? Barred from the preserves of male domination, kept in a subordinate position, their field of ambitions remains narrow. Since not many, one imagines, can aspire to the dizzy heights of a screen test with the Lux Film Company ("Being an actress has always been my dream", confides Patrizia to Valeria on p. 361), a young girl's ambitions are, and must be — a good catch : perhaps, as Carla lets out in her letter to Franca (p. 391), someone like Enrico, "a wonderful guy, tall, dark, personable, always cheerful ... Besides, I think he's simply loaded, has a red two-seater and dresses well : I'm quite sure money is no disadvantage in some cases, is it?" Or, failing that, what about the kind of man who only loses his temper "when my wife comes home all cheerful and unusually sweet : that means she's bought herself a new hat or outfit!" In any case, "better a quiet husband than no husband" (Matilde on p. 309).

Do "Italiano Vivo's" women ever complain of their lot? Very occasionally, they do : (p. 57) "I'm sick of working like a slave", (p. 135) "a wife is not a slave!", but on these rare occasions one might feel tempted to borrow the useful phrase Antonio utters on hearing of Maria's slimming diet : "*Ah, le donne!*" (p. 51).

Some of us might expect such a downtrodden genus to develop something resembling class solidarity, but not so. "Where have you been?", asks one female friend of another, and when told "To the beauty parlour" she immediately retorts "Oh, was it closed, then?" (p. 91). And further catty female-to-female remarks can be found elsewhere in the book (e.g. p. 340, 341 etc.). When class distinctions operate in addition to inter-female hostility, a woman's fury explodes unchecked (cf. a Mistress's reaction to her Housemaid's inefficiency on p. 459).

All in all, married male readers may wonder whether they should perhaps take a leaf out of the book of a certain woodcutter (p. 414, apropos of polysemic aspects of the verb *tagliare*), who quite simply "chopped his wife's head off".

"Italiano Vivo's" message regarding women is consistent: fairly useful adjuncts to men on occasions, sometimes even amusing, passingly attractive (but more normally scheming, loquacious, unreliable), women can never really be considered as fully responsible human beings, of equal status to men. To what extent is this book a reflection of prevailing standards in contemporary Italy?

In 1973, according to EEC statistics (2), working women in Italy were just over 5 1/4 million out of a total labour force of over 18 million. This percentage remained virtually stationary during the 1961-73 period, as the drop in real numbers was matched by a comparable drop in the total active population.

What of the universities? Out of a total student population (T) of 175,497 in Italian Arts Faculties in 1971, as many as 126,966 were females (F). Percentages for other major faculties were as follows (3):

Education	T 65,116	F 47,868
Law	T 73,293	F 16,177
Science	T 89,519	F 34,721
Engineering	T 85,994	F 970
Medicine	T 110,916	F 23,916

These figures speak for themselves, but even the seemingly more encouraging ones do not tell all. Will the considerably higher proportion of women students in Arts Faculties be reflected in, say 20 years time by commensurate percentages in the higher échelons of the educational scale? How many will be Head Teachers, Provveditori (Government-appointed Local Education Officers), University staff? In 1965, female teaching staff at third-level institutions in Italy totalled 1,556, i.e. 6% of the total staff complement (4). A negligible proportion were however found in the more senior positions (i.e. at and above professorial rank), and this

(2) "Population and Employment in the Countries of the Community 1970-73", Statistical Office of the European Communities, October 1974, p. 9. EEC Social Statistics publications show a constant pattern of discrimination against women in the field of equal pay, e.g. in the manufacturing industries, in Italy as indeed throughout most of the Community.

(3) UNESCO Statistical Yearbook 1973, p. 324.

(4) *Ibid.*, p. 296.

situation obtained (and still does) across the whole spectrum of the country's social, economic and political life. There are many professions from which women seem barred in perpetuity : apart from the armed forces and the police, there are no women to be found among the 90-odd Government Commissioners (Prefetti) who liaise between Rome and local authorities ; no women on the highest judiciary body in the land, the *Corte Costituzionale* ; and not one woman has yet attained full Cabinet rank.

There is not much argument, then, about the fact that feminine emancipation and equality still have rather a long way to go in 1975 Italy, although some progress, mainly in the field of family legislation, has been made during the past few years ; and in as far as that goes "Italiano Vivo" may indeed have a point. But there is throughout the book a thinly-veiled tendency to penalise women twice over, as it were, by treating them, first as an underprivileged 'minority' group, and then again as a facile target for indelicate remarks, some of an embarrassingly frivolous nature. "Italiano Vivo" does not ignore women, is on the contrary somewhat preoccupied with the subject, far more so than with that of, say, small children or the elderly ; users of the book will however be forgiven for wondering whether all the banter, the jokes and the levity may conceal a certain uneasiness, possibly due to a basic unwillingness to come to terms with half of mankind in a truly unprejudiced fashion.

I have selected Giorgio Milesi's grammar from a fairly wide range of available ones chiefly because it is arguably one of the linguistically more competent non-audiolingual Italian language course books on the British market at the present time. It is generally lively and well-written, and its author displays a rare sensitivity to a number of linguistic points, the treatment of which is often neglected in run-of-the-mill language textbooks for beginners. The subject-matter of the book is concisely yet effectively presented, the layout is methodologically and typographically attractive. It has none of the pedantry and clumsiness that one so often finds in textbooks of this kind.

Although I have personally never used this coursebook in a class context, I suggest that its socio-cultural impact on the sophisticated present-day generation of educated young people in England would be, to all intents and purposes, nil, and its users would probably regard it as a fairly innocuous by-product of less mature mentality, occasionally "good for a giggle". Indeed, quite a few would, I suspect, feel rather patronising towards the sort of outlook which "Italiano Vivo's" crude jokes and allusions reflect.

The progressive breaking-down of barriers that has taken place in Europe during the past two decades or so has been a powerful leveller of attitudes, in Italy as elsewhere, and a large proportion of contemporary young Italians would, I think, be impatient with many of the assumptions to be found in this book. One may be hopeful that the underlying *machismo* (or, in Italian terms, *gallismo*) characterising "Italiano Vivo's" attitudes to women in society will be in the not-so-distant future, in Italy too, only an embarrassing memory from a forlorn age.

SANDRA D. LINDSKOG

THE SEVEN SISTERS

I

If one gazes heavenwards during the autumnal season, perhaps one can catch sight of the Seven Sisters as they slowly unveil in the already star filled hemisphere. According to Greek legend, Pleiades represents the seven daughters of Atlas ; in this way, these stars have a special kind of unity. Similarly, seven women make cameo appearances in "English For Thai Students", an intermediate textbook used throughout Thailand. These women, held together by a variety of achievement, shine steadfastly in an otherwise male dominated text. A cursory look at these women and their accomplishments seems to be in order.

Queen Sri Suriyothai of Thailand was a heroine non secunda. Riding on the back of an elephant, dressed in soldier's clothes, she fought side by side with her husband, King Maha Chakaprat, against the Burmese in the year 1548. When the moment of decision came, it was this woman who drove her elephant between those of her husband and the King of Burma. With this, the death sword, intended for her husband, fell on her own head. What can one say about a women, who, although cognizant that the enemy's "army was as big as the sea" and that its soldiers numbered "like the leaves of the forest", said solemnly to her husband as he prepared for battle, "I want to go with you" (1)?

Another royal figure portrayed is Queen Isabella of Spain. Everyone knows "Columbus-sailed-the-ocean-blue-in-fourteen-hundred-and-ninety-two". However, in this situation, it is the Queen, not the King, who shines, as she provides the iconoclastic Columbus with the means by which to subsidize his then rather nebulous journey. Could it be that the

(1) English For Thai Students, Book II. Bangkok : Khruusapha Latphrao, 2515 B.E., p. 144.

King had mismanaged his royal budget to such a degree that he was forced to answer Columbus' plea for funds in this manner?

> "I like your idea. I would like to help you, but I can't. I had a lot of money, but I used it for fighting the Moors. I can't help you, but I wa[illegible]to. Go and see the Queen. Perhaps she can help you" (2).

Consider Queen Isabella's answer to the same question.

> "Your idea is clever. I don't have any money, but I have some ships and some jewels. I will give you three ships, if you want them. I will sell the jewels to get the money you need" (3).

Although she didn't have the easy recognition often afforded those of royal heritage, Khun Ying Mo, an ordinary Thai woman, distinguished herself through her shrewdness while held captive by the Lao soldiers in 1826.

Khun Ying Mo, later called Tao Suranaree, was the wife of the governor of Korat, Thailand. At that time, Korat was under seige and subsequently captured by the Laos. As the Laos had few people in their country, their plan was to return with, rather than kill their hostages. In this way, they could easily increase their sparse population.

Khun Ying Mo was among these captives. Night fell, and the Lao soldiers halted their march in order to let the women prepare dinner. Using this preparation as a "front", Khun Ying Mo guisefully collected weapons for the Thai captives. She said, "If you want us to prepare food for you, you must give us some knives" (4). Thus armed, the Thais attacked the sleeping Laos, defeated them and returned to Korat. To this day, a statue of Tao Suranaree stands in that city.

Florence Nightingale, the foundress of modern nursing, is pictured as having a mind of her own. "Father, I am going to the Crimea where our soldiers are fighting. I am going to be a nurse" (5), she announced at the outbreak of the Crimean War. Her determination seems even more pronounced when one stops to consider that Florence, although she chose a traditional occupation for women during war, didn't have to work. She was a rich girl. Rich girls weren't expected to work. And work such as

(2) *Ibid.*, p. 136.
(3) *Ibid.*, p. 136.
(4) *Ibid.*, p. 118.
(5) *Ibid.*, p. 177.

this, as was so graphically and painstakingly pointed out to her, was clearly for someone else's daughter.

> "Florence Nightingale's father, who was a rich man, didn't want his daughter to be a nurse. In former times, only women from poor families were nurses. In former times, nurses were very poor, uneducated women. They were often dirty and careless, and they sometimes drank a lot of whiskey. No good woman was ever a nurse" (6).

Grace Darling, whose very name might prejudice a stranger in favor of her, was a heroine quite by chance. Living in the Farne Islands in the north of England in 1838, Grace was the daughter of a lighthouse keeper. Once a terrible sea storm arose ; when it had ceased, Grace spotted some people stranded on a rock. Their boat had apparently been demolished in the turmoil. She consulted with her father, and they decided to rescue these survivors by boat. Two trips were necessitated, however, as they couldn't fit all of the people into the boat the first time. But Grace's father was old ; he didn't have the strength to row out a second time. With this, Grace decided to return by herself. Before she set out, her father whispered this paternal admonition : "You can't go alone. The sea is very dangerous. The waves are as high as mountains. It's too dangerous". To which the young Grace replied, "We promised to return" (7).

And so she did.

Finally, Mrs Watt and "Aunt Martha", through their wisdom, patience and guidance, seem to have contributed largely towards the later successes of the inventor of the steam engine and a leading agriculturist, respectively.

James Watt, like so many other gifted persons, exhibited eccentric habits in his youth. He didn't like to run and play like other boys ; he preferred to dawdle and trifle with his time. He thought about the most unlikely things — like the strength of steam and the flight of birds!

> "James' mother scolded him, but she was a good woman, and she knew her son was clever ... She wanted him to run and jump, but because she was kind, she let him sit quietly and think" (8).

(6) *Ibid.*, p. 177.
(7) *Ibid.*, p. 202.
(8) *Ibid.*, p. 151.

Thus, by being allowed to follow a code of behaviour which suited him, and not her, this future scientist was able to realize some of his daydreams.

"Aunt Martha" took George Washington Carver, then a boy of ten, under her wing after she discovered him sleeping on her property. The year was 1873, and as these were the days before desegragation, George had come to Neosho, Missouri because it had a school for Negro children. He wanted to learn how to read and write. One of his most valuable lessons, however, was not learned in the classroom. It was "Aunt Martha" who taught him that quantity "It's not how many things you do that's important" is not as important as quality "it's how well you do them" (9).

II

The foregoing account had compared these seven women with the constellation Pleiades which appears and keeps tender vigil along with other heavenly bodies. These Seven Sisters tend to lose some of their brilliance, though, when compared with other luminaries in the same book. They are men. And at times, they are nothing short of dazzling. Out of thirty lessons, the ratio of stories dealing exclusively with the accomplishments of men as compared to those dealing with the accomplishments of women is a staggering 17 : 4! In addition, the feats and "derring-do" of these gentlemen, who are kings, inventors, humanitarians, scientists, scholars, adventurers and generals, make the accomplishments of the Seven Sisters seem rather ordinary.

Sure Queen Isabella gave Colombus the means by which to travel, but who came up with the *idea* to travel? Who assembled the unwilling sailors? And who embarked on a voyage to India sailing in the opposite direction, all the while questioning the very shape of the earth upon which he sailed? It wasn't a woman.

Yes Queen Sri Suriyothai sacrificed her life for her country, but is this equal contribution as significant as that of King Rham Khamhaeng who, out of his love for the Thai people sat down and invented an alphabet so they could read and write? Is it really so much when compared with the accomplishments of King Chulalongkorn who toured the world to skim the cream off of modern civilization so his people could lead more comfortable and informed lives?

(9) *Ibid.*, p. 244.

Tao Suranaree may have have gotten those knives, but, after all, she did hand them over to the men who did the actual fighting. Is her battle plan so ingenious when measured against that of England's King Alfred, who plotted his eventual defeat of the Danes while minding some cakes? Is it as resourceful as that of King Robert Bruce who led the Scots into war having been inspired by a spider building its web? Tao Suranaree may have saved a city, but King Alfred and Robert Bruce saved nations.

Florence Nightingale founded modern nursing, but one mustn't forget that she came from a rich and privileged family. Mightn't one suggest that due to this higher status it was easier for her to get things done due to family connections and other advantages? Could her work, which involved more *doing* than real *thinking* really be compared with that of a Jenner, Pasteur or Carver who were forced to rely on innate, abstract qualities rather than worldly, material assistance? Essentially speaking, a nurse is concerned with healing a life, but a doctor is concerned with saving it. Nursing, therefore, commences after a doctor has done his work.

Grace Darling was indeed brave, but her accomplishment was over and done with in a day's time. Now the episode makes a good fireside story. Is it much when compared with the precocious experiments of young James Watt, those inventions are with us today? Does it, after all, amount to more than a jot, when set beside the work and creativity of the old, or even young, Benjamin Franklin, whose versatility and sheer genius affected the lives of millions of people?

Mrs Watt and "Aunt Martha" may have contributed significantly in the nurturing and developmental processes of their "sons", but is the development of one boy so overwhelming when compared with William Bradford's, William Penn's and Abraham Lincoln's nuturing and development of a colony, a state and a nation respectively?

The answer, quite simply, is no.

Ah, but the worst is yet to come. And the worst, in this case, is the negative image of women portrayed in "English For Thai Students" by hackneyed stereotypes which include a bad-tempered wife, an ignorant, impulsive woman, and conventional, lacklustre Thai girls. No man, no matter how foolish (10), fares as poorly as do the wives of both Rip Van Winkle and an anonymous farmer.

(10) Indeed there is only one "foolish" man in the entire text, and that is Mr Rip Van Winkle himself. And even he had something of the wizard about him. At least he wasn't grouchy like his wife.

Mrs Van Winkle's introduction prepares one to expect the worst. "She wasn't a sweet person. She was very fierce" (11). From that point on, she is pictured as nothing less than a complaining shrewish hag. No suggestion, nay not a hint is made to the effect that perhaps the reason for her ill temper had something to do with that lazy, irresponsible fellow known as her husband. The story is written such that everyone, including the reader, breathes a heavy sigh of relief when Rip's albatross is finally dead and gone. "Rip was very happy. His bad-tempered wife was dead" (12).

The poor farmer's wife, unaware that she was sheltering a rather special guest, expected King Alfred to help around the house. One day she entrusted him with the task of minding some cakes which were baking in the oven. The King, no doubt unused to such homely undertakings, had more important things on his mind, and, as a result, the cakes suffered a charred death. The woman's anger was natural enough, but somehow it made her seem more the villain than him.

> " 'You are a stupid, lazy man', she said. 'You are very careless. You burned my good cakes', and she hit the King on the head with a piece of wood" (13).

Lastly, perhaps the most unfortunate portrayal is that of some ordinary Thai girls whose joie de vivre, charisma and level of initiative measures, on a scale of 1 to 10, somewhere between 1 and 2. Random glimpses into a day in the life of Surai, Suchat and Anong would reveal the following :

> "Surai helped her mother prepare dinner. She was sad because Daeng broke her doll, but she was happy too, because next week her mother was going to buy her a new doll" (14).
>
> "They found a big cave in the side of the hill. Suchat said, 'Let's go in there!' 'We shouldn't,' said Sritong. 'We don't know it. Perhaps it is dangerous' " (15).
>
> "After (Anong and her friends) looked around at the things and the people, they watched some girls from the North of Thailand dance. They danced very beautifully, and Anong liked their dances very much" (16).

(11) English For Thai Students, p. 56.
(12) *Ibid.*, p. 58.
(13) *Ibid.*, p. 69.
(14) *Ibid.*, p. 9.
(15) *Ibid.*, p. 35.
(16) *Ibid.*, p. 82.

Set against a backdrop of danger, adventure and discovery, these girls, role models with which Thai girls could easily identify, exhibit conventional attitudes regarding activities which revolve around the traditional spheres of home and school. From a creative point of view this is an unpardonable waste! Where could one find a more open ended opportunity in which to demonstrate the potential of a young Thai girl in an unusual situation?

III

Women, it has thus been shown, although present in "English For Thai Students", are clearly outnumbered and outclassed by their male counterparts. The task at hand, then, seems to be one of revising the text such that the women can secure a stronger foothold in this now, rather slippery, literary Stonehenge. This could be accomplished in two steps. First a) by having the ratio of stories having to do with men equal to that of those having to do with women in both number and scope, and, secondly, by b) providing realistic role models with which aspiring young people can identify.

Increasing the number of stories would not be that difficult. Outstanding women with intriguing life stories which immediately come to mind include Madame Curie, Gertrude Ederle, Maria Callas, Isadora Duncan, Coco Chanel, Chiang Ching, Imogen Cunningham and Amelia Earheart. Their varied talents have graced the worlds of science, sports, opera, dance, fashion, politics, photography and exploration respectively. Moreover, they are all "modern" women ; each one of them has lived in the twentieth century. This is one characteristic which every heroine in the textbook under discussion unfortunately lacks.

Nowadays, producing realistic role models is getting easier every day. How about a story dealing with Billie Jean King, who made her debut in tennis with a racket from the five and ten cent store because she wanted to keep herself occupied during her summer vacation? Or, how about a story of Princess Anne, an accomplished equestrienne, who broke away from English tradition in order to marry the man she loved? Hong Kong's Agnes Chen would surely inspire the hearts of budding singers in Thailand, as she herself is Asian. Olga Korbut, who has captured the hearts of so many, both at home and abroad, is yet another inviting possibility.

Finally, it is the young men as well as the young women of Thailand who must be convinced of the girls' inherent abilities. Girls as well as boys must be taught to take the initiative when an opportunity presents itself. They must both realize that, as good citizens, their duties extend beyond those of home and school. They must be taught to recognize and develop their own abilities, however small and insignificant they may seem. And, they must learn to value their ideas as well as those of others.

Stars have long been a symbol of hope. Let's trust that the examples set forth by the Seven Sisters in "English For Thai Students" are but the merest beginnings of what women are capable of doing if they are only given the opportunity. Let's hope that women can and will realize their fullest potential with the help of scholarship. And, above all, let's hope that men augment and support their efforts.

Ah, but can one really hope for the men with one's entire heart? It almost seems to generous, doesn't it? Especially when they seem to be holding a full house.

JEAN S. BIDWELL

SEXISM IN THE FOREIGN-LANGUAGE CLASSROOM

"Qu'est-ce que c'est?" asks the teacher in every beginning French class, and students at all levels and in all kinds of classrooms immediately respond by naming various objects presented to them. For the college students using "Parole et Pensée : Introduction au français d'aujourd'hui" by Yvone Lenard (1), one of the objects so named might very well be the all-American woman, for this textbook's female is readily identifiable according to a standard definition with minimal variations. At the end of the first-year course, students could be expected to compose a portrait bearing a close resemblance to the following model.

As a young woman, she is naturally very pretty, possible pretty enough to represent her country in the Miss World Beauty Contest. She dresses simply but elegantly and is attentive to styles and colors which complement her physical attributes. Ever fearful of taking on surplus poundage, she nibbles on salads, drinks black coffee, and avoids the temptations of cake and ice cream. Going to the beach is an agreeable pastime, but if she is sporting a brand-new bathing suit, she must be careful not to get it dirty, or if she has had her hair done in preparation for a date, she laments the disastrous effects of swimming the following day. In addition to her concern for appearance, she has all the qualities of an ideal woman ; i.e., she is kind, pleasant, and always attentive to the male of the species, for her major preoccupation is to please Him. In this way, she will be certain to have many dates and eventually catch a husband. Thus, the young woman's expectations for the future are expressed in terms of the men in her life ; her activities, conversations and attitudes are determined by this primary interest. She spends hours on the telephone chattering about dates, parties, and clothes, and an invitation to a dance necessitates a visit

(1) Yvone LENARD, *Parole et Pensée : Introduction au français d'aujourd'hui*, 2nd ed. New York : Harper and Row, 1971.

to a fashionable department store in quest of a chic new outfit. Although disagreeable with her family and particularly with friends whose popularity occasions her jealousy, she is always amiable with a young man, supports his viewpoints and concurs with his preferences. When he asks her if she likes to cook, she tells him that cooking is her favorite occupation and invites him to dinner. She finds him remarkable, sensational, unique. If she happens to be a student, she has difficulty with disciplines such as philosophy and requires his help. Paradoxically, her male-oriented goal justifies her habitual tardiness ; keeping a young man waiting is considered a rule of the game.

In the work world we find our typical woman in a department store where her special talents and interests are well suited to the job of selling dresses from the latest Parisian collection. As an airline stewardess, she is naturally intent on finding a husband among the passengers she serves. If she is a Gypsy-type, she may even earn money predicting romantic triumphs for her women clientele, or if a former beauty queen, she may become a leading film star, a scatterbrained symbol of sex appeal.

When the young woman's goal is attained and she is at last engaged to be married, she expresses her happiness at the prospect of following her future husband wherever his career will take him. As a young wife, she is a modern housekeeper who appreciates the practicality of supermarkets and convenience foods which afford her the time to read recipes in a new cookbook or perhaps a novel or two. The household budget causes her some anxiety, for she is apt to make errors in balancing the checkbook, while her purchase of a high-fashion dress brings ridicule from her husband and leads to a domestic crisis. Motherhood is practically synonymous with being at home and generally in the kitchen although we may occasionally find a working mother ; for exemple, an engineer's wife who works in the fashion industry. Mother believes her son to be perfect, but she frequently becomes enraged about his untidy habits since her house and her own quarters are impeccable. One day she also becomes a mother-in-law and apparently develops a passion for criticizing her son's wife and an aptitude for creating trouble.

Periodically we find women out of their natural habitat. The woman who visits an art gallery lectures loquaciously on the symbolic significance of a painting while the male artist listens in bemused silence. Another travels abroad with her husband ; she is apt to lose a suitcase, to dither about all the arrangements, and to complain about the imagined horrors awaiting her in a strange land. Women's reactions to a critical news event

vary somewhat according to their situations. Thus, the young unmarried female views the threat of global war from the perspective of her wedding plans whereas the wife peevishly contrasts masculine aggressiveness on the international scene with her husband's passivity in regard to chores around the house. Despite a superficial difference in these reactions, the fundamental similarity is apparent. We have come full cycle from the young woman whose vision is focused on her marriage goal to the wife whose world is home and husband.

Undoubtedly, the author of "Parole et Pensée" would register disbelief in the existence of this prototypal woman, and it is perfectly true that no one lesson draws such a caricature. Would that there be so deliberate a distortion, for its irony might conceivably serve to expose deep-rooted prejudices. However, the beginning French student, who may be well aware of having difficulty with phonological or syntactical patterns, will have no problem at all with the definition of women, unconsciously perhaps, but unmistakenly provided by this text. The details used in the composite portrait are taken from the book itself, which includes thirty-eight lessons, and from the accompanying taped material (2). A cast of students gives continuity to most of the thirty-five reading selections whose content suggests that the major preoccupation of these young people is dating. In some passages, one or two sentences betray certain assumptions concerning the role of women ; for example, in a description of a house and family in Lesson 7, we find : "Ma famille est à la maison, excepté mon père qui est au bureau maintenant, parce qu'il est docteur. Ma mère est debout devant le réfrigérateur". In still others, the very absence of women reinforces the stereotyped representation of their role. Thus, the teacher in a college-level classroom, the bank employee, the veterinarian, or the candidates in a mock school election are men, and the infrequent occupational discussions exclude women. In addition to the reading passages, sentences used in the exercise drills transmit cultural signals ; for example :

> Fill ins : Pour une jeune fille, _____ est importante, et change souvent. (Answer : la mode)

(2) a) Textbook lessons used : Part I-4-18, 21 ; Part II-1-3, 5, 8, 10, 14, 16, 17.
b) Taped lessons used : Part I-5-7, 9-11, Review I, 12-17, 20 (2) ; Part II-2, 5, 8, 12-14, 17.

Le poisson n'est pas _____, mais une jeune fille est souvent _____!
(Answer: bavard, bavarde)
_____, il est toujours prêt en cinq minutes. Mais sa femme, _____, elle met une heure.
(Answer: Lui, elle).
Questions: Est-ce que les dames disent toujours leur âge?
(Answer: Non, les dames ne disent pas toujours leur âge.)
Qui lit plus de romans, probablement: les hommes ou les femmes?
(Answer: Les femmes lisent probablement plus de romans que les hommes.)
Les jeunes filles aiment-elles parler au téléphone?
(Answer: Oui, les jeunes filles aiment y parler.)
Sentences to Combine: Ce jeune ménage s'entend bien. La belle-mère est partie.
(Answer: Le jeune ménage s'entend bien depuis que la belle-mère est partie.)

The taped material accompanying the text includes seventeen dictations and twenty-nine comprehension passages; twenty-one of these selections review with variations the themes of the reading passages in the text and are therefore based on the same content.

Can Ms Lenard dismiss our claim as an erroneous interpretation based on snatches of dialogue or bits of narrative in the reading passages, on a few drill sentences, or, indeed, on what is not stated at all? To the contrary, the offhand dispersion of these items throughout the entire text has a subliminal effect far more persuasive than any obvious piece of propoganda would be in communicating a stereotyped representation of women and in reinforcing existing prejudices. The seemingly unconscious inclusion of many of these items attests to the fact that they are taken for granted, generally accepted, and most probably assimilated by the author, and a woman author at that! Such assimilated values in turn condition or fortify already conditioned behaviors and attitudes of the young people using the text, and so the vicious cycle is maintained.

Now it is quite obvious that Ms Lenard's presentation is often tongue in cheek, the humorous touch designed to alleviate the potential boredom of memorizing and practicing patterns. First of all, the young men described fall subject to the humorous intentions of the author, and one of the principal characters in the readings is an exaggerated model of vanity. However, this characterization never extends beyons the individual; no composite portrait emerges to suggest a stereotyped representation. Moreover, the mockery itself in no way upholds convictions prejudicial to

the majority of our society. Secondly, lip service is paid to women's liberation in the form of three exercise sentences, which appear to be a token acknowledgement of the recent "crise de conscience". And yet, these practice sentences themselves reveal a bias which actually suggests a sexist point of view: each question is to be answered according to the clued-response stimulus:

> Espérez-vous que la "libération de femmes" vienne un jour? Non, ...
> Croyez-vous que les femmes soient égales aux hommes? Non, ... Oui, ...
> Les gens pensent-ils que chaque sexe ait un rôle bien défini? Oui, ...

Then too, the textbook contains two reading selections which recount an anecdote concerned with American dating mores: "Ce qu'il faut faire quand on sort avec une jeune fille" and "Ce qu'il ne fallait pas que Michel fasse". In addition to the uses of the subjunctive, the lesson to be learned is that times and customs have changed; a young woman no longer expects nor wants ritualistic courtesies and excessive flattery. But rather than seriously attacking established prejudices, these glimpses of the modern dating scene merely treat superficial formulas of courtesy and are evidently intended to provide an amusing context for the presentation of a difficult linguistic structure. Even so, the subject matter is once again the importance of dating. A final example will illustrate the insidious nature of the text's representation of women. In Lesson 10 of Part II, Ms Lenard introduces the reading passage:

> Ce qui suit est une adaptation d'une interview publiée dans une revue de cinéma. C'est aussi un exercice d'inanité, et si vous reconnaissez une certaine beauté dans la stupidité totale vous admirerez M^lle^ Belle, mais moins que ses fidèles admirateurs et admiratrices qui se précipitent pour acheter des revues chaque fois que sa photo est sur la couverture.

An individual woman is obviously the butt of the author's irony. However, this individual is also given as a type, and needless to say, this type — a model of brainless beauty — is certainly not a man. Nor is such stereotyping condemned in the introductory remarks. In fact, it is clearly assumed that a large segment of our society rightly or wrongly associates a particular intellectual, emotional, and physical role with women and that a sizable number actually admires that role. Stupidity is paradoxically denigrated and sublimated so that our prototype's role can actually be considered beautiful by virtue of its complete absurdity!

Recently, Adrienne Rich, poet and professor of English, challenged the entire process of education in the United States; her observations are

especially concerned with the plight of women in the man-centered university :

> This education is, of course, yet another stage in the process of her entire education, from her earliest glimpses of television at home to the tracing and acculturating toward "femininity" that become emphatic in high school ... and nothing could more effectively seal a woman's sense of her secondary value in a man-centered world than her experience as a "privileged" woman in the university — if she knows how to interpret what she lives daily (3).

While attention is now being focused on the areas of admissions, employment, and general curriculum, perhaps "the most insidious form of sex discrimination in the university occurs in the course content" (4), and in this respect textbooks serve as an instrument for perpetuating long-standing prejudices. The beginning language text is designed to help students learn the basic structures and vocabulary of a second language, but explanations, drill, reading, and comprehension selections must of necessity have content and therefore transmit messages that go beyond linguistic facts. "Parole et Pensée" is just one of many beginning language texts whose cultural message represents the appearance, activities, and attitudes of women in a stereotyped way. Fortunately, the role of women in American society is undergoing a change, and consequently, the picture given in this textbook is not always a true representation of their role. Mother is not invariably in the kitchen ; women's goals are not inevitably male-oriented. On the other hand, the discrepancy between the fictional and the real world is discernible only among a minority of the population. For the vast majority of both women and men, the textbook description remains an accurate depiction of women in American society, and what more striking example of this endorsement than the female author herself? In fact, the anxieties and tensions characteristic of a period of transformation tend to make such a textbook an even more powerful force for conservatism. Its hidden assumptions, dispersed allusions, and subliminal suggestions comfort and support not only men but women who find security in the corroboration of their conditioned responses. The shock of

(3) Adrienne Rich, "Toward a Woman-Centered University". *The Chronicle of Higher Education*, 21 July 1975, p. 32.

(4) Karen DeCrow, *The Young Woman's Guide to Liberation*. New York : Bobbs-Merrill, 1971, p. 49.

awakening and adapting to a transformed world is in this way avoided or at least allayed.

Language teachers dispose of a potent medium for acculturation since language is after all the expression of a given culture. Ms Lenard evokes its dynamic nature in a description of her method, which she claims :

> ... treats language as the uniquely human process it is, totally different in nature from the way a bird learns to mimic sounds. It draws upon the ability to infer and correlate — the intelligence — the imagination, the personality of both the student and the instructor. If offers a wide range of acceptable results. IT KEEPS LIFE IN THE LIVING LANGUAGE (5).

Yes, the total process of second-language learning is different in nature from the way a bird learns to mimic sounds. However, there are certain similarities in the habit-forming mechanism of these processes, and students who parrot drill sentences to internalize linguistic patterns may very well parrot the content of these sentences. If Ms Lenard's method draws upon students' ability to infer and correlate, the inferences and correlations about language itself may include cultural learnings as well. Finally, if "Parole et Pensée" is indeed successful in keeping life in the living language, a significant aspect of this life will be a distinctly sexist representation of women and their role in American society.

(5) LENARD, p. XI.

FAIRLEE WINFIELD CARROLL

THE LIMITS OF MY LANGUAGE ARE THE LIMITS OF MY WORLD

> *Robert* has worked at the American Toy Company for some time. His take-home pay, after Social Security and income tax deductions, was very low. *He was worried because he was not getting ahead.* He was almost ready to quit. *Gloria was worried about how her bathing suit looked.* She knew Jim would be coming and she wanted to look her best for him. She didn't really have to worry. She looked beautiful (1).

The above excerpts from the textbook "English : Your New Language" capsulize the world of economic and romantic concerns that are to provide the daily life context from which the adult learner is to "start thinking in English almost at once" (p. x). It is necessary to note that there is a sharp dichotomy, based entirely upon sex, that polarizes this world of economic and romantic interests. The adult text is designed for an audio-lingual approach and each unit contains dialogs, pronunciation drills, pattern practices, and a reading. Context is provided by the dialogs and accompanying pictures. The dialogs of the seventeen units form continuing episodes in a story of the immigrant Greco family. Though the text appears to be directed primarily toward United States immigrants or foreign-language minority groups, it is also used in foreign countries. I have for the past year been teaching the text in Lima, Peru, as part of the regular English as a Foreign Language program at the Centro de Idiomas de la Pontificia Universidad Católica. In order for the communicative context of the dialogs to be effective, identification with a Greco family member would seem essential. Not only is English pronunciation, lexicon, and syntax to be mastered, but cultural patterns and attitudes presented must inevitably be adopted. All "Roberts" must be concerned with jobs and getting ahead.

(1) Leo U. Benardo and Dora F. Pantell, *English : Your New Language, Book 1*. Morristown, New Jersey : Silver Burdett, 1972, p. 160 and p. 174. Subsequent references will be cited by page number only. All italics throughout are mine.

All "Glorias" must be concerned with bathing suits and looking their best for him. We are immersed in the Whorfian dilemma : Can labels influence people's behavior? I will merely seek to explore in this paper the labels applied to women in the textbook and to compare the textbook women's roles, attitudes, and expectations with the actual role of women in the late twentieth century.

THE SINGLE WOMAN : OR HUNTING A HUSBAND

Dialog	Myth
Mary : Why aren't you married Aunt Gloria? You're so beautiful.	Female objective is marriage Only pretty girls marry
Gloria : I had lots of friends in Italy but I want to marry an American.	All females want to marry American men are better
Mary : When do you want to get married?	At 21 you are an old maid
Gloria : I don't know. First I want to get a good job. Then I'm going to buy some beautiful clothes and look like an American girl (p. 85).	Job as temporary solution Material happiness American girls are better, better dressed anyway

On the left above I have included a dialog from Unit 7, Part 2. It is so closely related to myths concerning women that on the right I have summarized a few. Gloria is twenty and has arrived from Italy so stay with the Greco family. There is never a question as to why she has come. Robert, her brother-in-law from Argentina, states : "She's going to stay with us until she gets married" (p. 65). Her Her role, as her sister's, Anna, has been programed by her sex. As we explore the text further we will see that the textbook portrayal of the female role is entirely determined by physiology. Kenneth Boulding states that : "The very social visibility of the distinction between the sexes ... makes it a prime candidate for role prejudice, which creates a huge reservoir of false knowledge, false education, and false learning processes" (2). Gloria is to be characterised by bumbling youth and beauty. Her arrival dialog with Robert gives us a start.

(2) Kenneth E. BOULDING, "Combatting Role Prejudice and Sex Discrimination, Pt. 1", *American Economic Review*, Dec., 1972, quoted in *Monthly Labor Review*, March, 1973, p. 40.

Gloria: *Everybody* on the plane was very nice to me.
Robert: You're *young and beautiful*. Everybody is nice to a *beautiful young* girl. (p. 71)

A dialog is presented as a natural communication which implies semantic significance and truth value. The redundancy of *everybody, young and beautiful/beautiful young* can be viewed as demonstrations of grammar. One of the major problems in a foreign-language text designed for an audio-lingual syntactic approach is, how to slip those grammar points into the dialog. Because the grammar dominates rather than emerging from a natural communicative act, an extremely artificial dialog often results. However, the learner must assume it to be natural speech with true meaning. What if I happen to be a female student over twenty-one (Gloria is twenty), and dark haired (Gloria is blonde), and short (Gloria is tall), and fat (Gloria is slim); will *everybody* treat me shabbily? I begin to ask myself — How can I be *beautiful and young* like Gloria so *everybody* will start being nice? No wonder life is such a disaster, and most especially this English class that I desperately need to get a better job. And then, the Unit 6 Reading repeats: "*Everybody* was nice to her on the plane. But people are always nice to a *beautiful young girl*" (p. 77). As if this were not enough there is a chain drill pattern practice for "real" classroom context where one student asks of another, "How old are you?" If any female student now admits to over twenty-one, she has missed the point of the lesson and *nobody* is going to be nice.

Polite behavior, of course, is not dependent on physical factors such as youth and beauty; and I am at present, and was while teaching the unit, drawn into the trap created by this dialog and several others of making Gloria a burlesque. I am not certain that presenting Gloria to English as a Foreign Language students as a travesty on the female is helpful. When we joke about a woman presented in a foreign-language text we run the risk of inadherently generalizing these qualities to all women. If Gloria is a mockery and we ridicule her, are we not simply reinforcing sexism? In presenting a text that contains clear sexist attitudes we must not give the impression that sexism is socially acceptable when in reality it is a lack of sensitivity and awareness. That Gloria is as she is may represent an accommodation to this form of prejudice.

Gloria suffers from the stereotyped sex-role malady, fear. She is afraid of practically everything. "She is afraid to speak English. Yesterday she was afraid to go into the bakery to buy some cake. She was afraid her

English was too bad" (p. 91). Tomorrow she'll be afraid of pain at the dentist's office. Later she will be afraid of losing her boy friend. She is fearful of being unattractive, fearful of not doing her job well, fearful of not being a good wife. Gloria will never control her own fate, she will always remain a fearful child seeking help and protection. Ironically, it is only by means of this fearful incompetent bumbling behavior that she succeeds in the "man hunt" and finds handsome blond American policeman, Jim. She bumbles onto the wrong bus, gets lost, and is saved:

Gloria: Oh, dear! My sister told me not to get lost. Now she'll be worried about me.

Policeman: Don't worry! I'm going that way now, and I'll take you home. It's a pleasure to help a *pretty girl* like you, Miss. (p. 107)

Gloria succeeds because she adheres to the inept and helpless female role. She needs a protector and a relationship where she can maintain her childlike fearful attitudes and her fantasies of romance. Jim is nice to her because she is a *pretty girl*. The use of the substantive, *girl*, is in this case revealing. It is tempting to predict that the reading exercise accompanying the Gloria-Jim encounter would begin: Gloria certainly is a fearful incompetent. But this helps her get a date with handsome young American policeman, Jim. Unfortunately, what we actually see is yet another allusion to what seems the only positive female value, beauty.

> *Pretty girls* certainly don't have to worry. Gloria came to the United States only one month ago. And she already has a date with Jim Murphy, an American police officer. (p. 119)

As the Gloria-Jim relationship develops, the dichotomy between male and female activities and interests is intensified. There are definite male standards, and females who do not conform to them are shown as unworthy people. In Unit 15, Gloria and Jim sit on the couch watching television. There is a discussion over which television program to watch.

Gloria: My favorite television programs are *musicals* and *dramas*. Most of the news programs are boring.

Jim: I don't think they're boring. I like to know what's happening in the *nation* and in the *world*.

Gloria: So do I. But after a day's work, I want to watch something else on TV.

Jim: That's OK. I'll tell you about the *real world* and you tell me about The Anderson Family. (p. 191)

It is Gloria who in the textbook must take the pro-fantasy or light side while Jim becomes alined with the practical or *real world* which he will explain to her. This stereotyping of women as uninterested, bored by, national and world events reinforces prejudice by indicating that women as a group are poorly informed as to what is going on in the *real* world. Note that even the word *family* is disassociated from the real world. We must question the male monopoly on the ability to judge what is right and interesting. We are being tricked by lexical items attached to Jim such as: *news, nation, world, real world*. These items have force and power. From Gloria we hear only assumed frivolities: *comedy program, musicals, dramas*. It is interesting to note that only Gloria actually uses the word television and TV. It almost slips by that Gloria has at last found a job as a waitress. As we shall see, her position is far from ideal and is, in fact, more physically exhausting than Jim's policeman position. She is so literally immersed in the *real* world during the day that indeed she may need something else in the evening. At the end of the unit the text notes this factor: "Gloria works hard as a waitress and her real world may not always be very much fun" (p. 203). Nevertheless, the emphasis is placed upon Jim also working hard and being *unable* to relax with an *unreal* world.

Perhaps this is a good point at which to view the attitudes the textbook presents in connection with job possibilities for women. There are pictorially or contextually eighteen wage earning occupations presented. In five of these women are depicted, but in only two, teacher and waitress, is there other than a picture presented. The waitress position held by Gloria is only a temporary measure until marriage. Meanwhile, six occupational categories with males depicted are involved in dialogs. Of the two female teachers who speak, Mrs White is elderly and we assume she is teaching after raising a family. The elementary teacher, Miss Blake, is young but is illustrated with a petulant unhappy expression (she's not very pretty). There are no professional women. There is an illustration of four males with the caption *Who is your doctor?*, and another, *What kind of job do you like?*, with only males depicted (see following page).

Women are not portrayed as an integrated part of the economically active population. Yet, statistics reported on July 9, 1975 in "La Prensa", Lima, Peru, state that studies on a worldwide level reveal that 46 out of every 100 women between the ages of 15 and 64 are economically active and that women form one third of the world labor force. In Latin America approximately 20% of the labor force is female, in Africa and the Middle

East 30 %, in Europe and North America 35 %, in East Asia 39 %, and in the Soviet Union 51 % (3). The textbook with which I am concerned here seems to be unaware of these figures and thus distorts the reality of the roles women are playing in all contemporary cultures. It seeks to perpetuate the image of an inescapable physiological determinism in the face of figures indicating that from 1960 to 1970 the rate of increase for women in skilled trades was eight times as great as for men (4). This increase has been accompanied by an increase in educational level. It seems unlikely that women in skilled trades requiring higher education and/or training seek these positions as a temporary measure. When sex stereotyping of job ends and employment barriers fall women become firmly attached to the labor force.

What kind of job do you like?

But let us return to the textbook woman's search for a waitress job. The underlying aim of the unit is to instruct the immigrant English student as to the facts of Minimum Wage Laws and the facilities available through State Employment Agencies, but what immediately becomes apparent is the vast difference between male and female job expectations. Gloria is prepared for routine exploitation. She knows she won't get much, and probably feels she isn't worth much. She states : "I don't care how much the pay is or how many hours I have to work. All I want is a steady job" (p. 177). Women it seems must be content with whatever they may be of-

(3) *La Prensa*, Lima, Peru, July 9, 1975, p. 17.

(4) *Monthly Labor Review*, May 1973. This issue is entirely devoted to "Women in the Workplace".

fered. This is in direct opposition to Robert's attitude. He was ready to quit if he had not been given a raise. His self image is obviously more positive than Gloria's. Robert says : "I was very worried about my future a few weeks ago. I was almost ready to quit" (p. 149). The attitude Gloria holds when extended to the female population permits the exploitation of female labor. She is perfectly satisfied to settle for anything that is steady. Since her job is only a temporary solution until marriage, minimum wage is all that can be expected. What is expected is that she marry. Gloria waits on tables and is kind to grumpy male customers so that she may keep her job. She need not think about her future as Robert does because she has found a protector. Unit 17 tells us of Gloria and Jim's engagement party.

> ... They all talked about how *beautiful* Gloria looked ... Gloria worried about how she could make Jim happy ... He hopes to *give her all the help she needs for the rest of her life.* (p. 231)

Gloria is now locked into the helpless female stereotype. The "La Prensa" article notes that women continue to be employed for the major part in positions at low levels requiring few qualifications and little responsibility. Gloria is in this category because of the factors noted earlier : false knowledge, false education, and false learning.

An adult female in a foreign-language class is seldom in this category. She is there because of a desire to achieve the higher educational level that is also indicative of her interest in becoming a permanent part of the economically active community. Adult women attending foreign-language classes are seldom, if ever, there because it is a required subject. They are there because the language is necessary to them for career advancement, university studies, or to make homes and find employment in a second language environment. Young women needing English skills to further studies in anthropology, chemistry, etc., may find it difficult to work within a context where females are depicted as materialistic, helpless children immersed in fantasies of romance and happiness, where expectations are at best a minimum wage until marriage. And, what about the married woman? Many married women are unable to remain as housewives, or find it undesirable to do so. Married women, even with preschool children, have become more firmly attached to the labor force. "Since 1953, the labor force participation rate for married men has gradually drifted downward — from 92 to 85 percent in 1973 — while the rate for married women has persistently risen — from 26 to 42 per-

cent. Thus, in March 1973, for every two married men in the labor force one married woman was also working" (5). Keeping these figures in mind, I would like to consider the textbook role of the married woman.

THE NICE MON : OR STAYING AT HOME

> Anna is happy. She has a good home. She has a good husband. The children are lucky. They have a good home and wonderful parents.

Anna, the mother of three school age children, is portrayed as a lackluster senseless drudge. The textbook family assumes a patronizing attitude toward Anna that degrades females in general, and the wife/mother in particular. All that can be said is : "We have wonderful meals. You're a good wife" (p. 11). Anna assumes a happy martyr role and receives the reassurance of what a fine person she is. Staying at home is a situation seen as essential, but hardly praiseworthy. Even the male children are aware of Anna's demeaning position, and Frank, the younger son, snickers at her behind her back in a drawing with the caption, "Staying at home".

I'm staying home.

However synonymous Anna may be with food and food preparation, her busy household schedule keeps her from eating. "Anna has no lunch today. She has no time for lunch. A housewife has to work all the time" (p. 15). But even missing lunches, a deliberate misrepresentation of household demands to improve the martyr image, seems to have no effect in preventing Anna from suffering the stereotyped malaise of the housewife. She is overweight. Her figure is not that of her younger sister,

(5) Howard HAYGHE, "Marital and Family Characteristics of the Labor Force in March 1973". *Monthly Labor Review*, April, 1973, pp. 21-27.

Gloria, and she seeks the help of her male doctor. The doctor's interview teaches not only the grammatical structure of comparatives *better than/ less than*, but contempt for women's stupidity.

Anna : My sister spoke to me about a diet. She has a beautiful figure. It's much better than mine.

Dr. Goodman : She probably eats less than you do. What did you have for breakfast this morning?

Anna : I ate hot cereal, two fried eggs, and two pieces of toast with butter. I also drank a cup of coffee, but without cream or sugar. (p. 141)

Anna, we see, is a senseless glutton, self-sacrificing in public and overindulgent in private. Dr. Goodman, however, is patronizing and tolerant.

Patronizing language is used when speaking to children, inferiors, mentally incompetents, hospitalized patients, or females. Robert uses it when speaking to Anna. "You're sweet", he says, when he means, "You're incompetent". Anna is not as happy as her continual use of the word would imply. The family is active, and she is not. Robert goes to school, and she stays home.

Anna : The children are in school every day and you're in school every night. I'm always home.

Robert : We need you at home, Anna. *But I must go to school. I must speak English well to get a good job.*

Anna : You speak English like an American already.

Robert : You're sweet, Anna. But English is difficult for me, and I must go to school every night. (p. 27)

(Robert walks off in the rain with a smile on his face.)

I always wondered at this early point in my beginning English classes if female motivation was not damaged by this dialog. The clear implication is that : 1. only males need to learn English, 2. only males have jobs requiring it. In general males must have knowledge in order to compete and improve their potential. On the other hand, female, whose scope certainly does not extend beyond the four walls, need not acquire knowledge. The textbook provides us with some well worn cliches concerning women : a woman's place is in the home, and a woman's work is never done. The reading reiterates the dichotomy between male and female positions and ends with a striking example of female admiration for male achievement and a demeaning comment on female ability to make judgements.

> Anna is always home. Robert Greco is in school every night. To get a good job, he must speak English well. ... Anna thinks Robert speaks English like an American already. *Robert thinks Anna is a little foolish.* (p. 35)

In case the point has not yet been achieved as to who goes to school and who stays home, the reading is followed by comprehension questions:

> Robert Greco is at home every night. yes/no
> Anna is always in school. yes/no
> Where is Robert every night?
> Who is always home? (p. 3[illegible])

Anna is neither allowed to develop her mind nor her potentials. In fact, since she is "a little foolish" we assume she has neither. She nurses sick children, but Robert makes the decision to call the doctor. Robert provides the money, but Anna does the spending.

Since materialist values do not form a part of most third world systems and are often viewed with clear hostility, the female depicted as the big spender becomes again an object for disparagement. Materialism is attributed to female avarice. And, unfortunately, this fault appears to be innate in the textbook female as even the very young are subject to it.

> Mary [age 7] isn't happy. She wants dresses that cost $ 16.98 each. And they're too expensive! (p. 49)

All the Greco children need new clothes, but only the females go shopping. The text is subtlely placing the perpetuation of materialism in the hands of women. Anna could well have been extracted from a nineteenth century novel, but hardly seems authentic as a cloistered, martyred, but nevertheless happy female of the 1970's. It seems highly probably that an adult female English student would have difficulty identifying with this context, and if able to do so we would suspect that Linguistic Determinism is a valid concept. Namely, language per se shapes thought. The world is *my* world only as it is manifest to me through the limits of language.

On a recent Peruvian nationwide survey of attitudes toward foreign-language learning conducted by a research team from Pontificia Universidad Católica del Perú, females were reported as being more highly motivated to study foreign languages than males; but, of the population sampled (2,000) who had previously studied a foreign language, the females reported more difficulties, greater learning problems, and lower grades (6). These difficulties could be attributable to several factors: 1. a

(6) Luis Enrique Lopez Quiroz, Maria del Rosario Felices Garcia, and Carol Milk de

refusal to accept roles and attitudes presented in textbook portrayals of women, 2. materials that show contempt for women as a group. 3. materials that ignore women almost totally, 4. teachers that attend more closely to male students reponses, 5. a context that is remote from the reality in which women live.

I have recently experienced difficulty caused by contextual detachment while attempting to learn Quechua dialogs. I found myself having to be a farmer, a priest, or at best a shepardess and the problems were overwhelming — nothing seemed to make sense — it was simply too far removed from my frame of reference to be meaningful. While greater numbers of women are motivated to learn foreign languages today, the process is not facilitated by presenting materials that are not only demeaning, but are contextually difficult if not impossible to conceive. When many single and married women are part of the labor force, seeking to enter it, or acquiring foreign-language skills to improve their potentials, it is unjust to portray only housewives and future housewives in textbooks that contain dialogs designed to perpetuate stereotypes and reinforce prejudice.

A Scott, Foresman and Company booklet, *Guidelines for Improving the Image of Women in Textbooks* states :

> Sexism refers to all those attitudes and actions which relegate women to a secondary and inferior status in society. Textbooks are sexist if they omit the actions and achievements of women, if they demean women by using patronizing language, or if they show women only in stereotyped roles with less than the full range of human interests, traits, and capabilities (7).

From this we would have to define the textbook "English : Your New Language" as sexist. Women are stereotyped as senseless and dependent. Female achievements outside of the home are ignored. They have far less than a full range of human interests : food, clothing, parties, movies, and marriage just about complete the list. They show a limited number of human traits : helplessness, fear, loneliness, worry, avarice : but never anger, aggression, or ambition (except for marriage). They are capable of practically nothing without a male for protection and guidance. A disturb-

Reyes. Unpublished paper presented August 7, 1975, at seminar, "Hacia La Educación Bilingue", Fulbright Commission for Educational Exchange Between the United States and Peru, Lima, Peru.

(7) Scott, Foresman and Company, Guidelines for Improving the Image of Women in Textbooks. Glenview, Illinois, 1972.

ing factor particular to foreign-language textbooks is that they strongly reinforce prejudice by using what to the learner would appear to be a true communicative dialog in which sexist cliches constantly appear. The learner is forced to believe that English speakers do talk like that, do write like that, and do think like that — that it is acceptable to do so.

Since foreign-language teaching is moving away from the behaviorist audio-lingual approach and placing greater emphasis on meaningful communicative acts and fully contextualized pattern practices, textbook writers and teachers must be certain that the communicative context includes the reality of women living today. It is not perhaps a pleasant analogy, but just as ghetto children have proven difficulties with textbooks depicting life in middle class neighborhoods which is for them unreal and unmeaningful, women have difficulty with foreign-language textbooks that are written for a male audience and perpetuate male myths concerning women. An adult foreign-language text with only housewives, aspiring housewives, and career men violates reality and presents added conceptual problems for women. There is the danger that in a communicative context directed textbook women may become the silent listeners while men "explain things". As Mary Rochie K[illegible] notes, in a male/female conversation males tend to dominate. If a woman tries to add something, the man will interrupt or continue his own theme. Contrary to myth, women simply do not speak as much in a male/female conversation. We must be cautious that women are not simply written out, or that all dialogs including women do not occur in the kitchen. We should be certain that a realistic percentage of communicative acts, in accordance with existing and projected labor figures occur in the business, professional, and industrial world. Not only single women, but married women should be visible and heard in these locations. In the past educational institutions have been as firmly entrenched in sex stereotyping as work institutions. Sex stereotyping has been perpetuated through counceling, scholarships, loan provisions and textbook portrayals. As labor barriers fall, educational barriers must not be allowed to pose continuing obstacles to entry into "masculine" professions.

BARBARA GONZALEZ

SPANISH LANGUAGE INSTRUCTION AND THE ROLE OF WOMEN

"Foundation Course in Spanish" by Turk and Espinosa (1) is currently one of the most widely used beginning Spanish textbooks in colleges and universities in the United States. For this reason, its format and underlying ideology are significant subjects for examination. The construction of a composite woman is accomplished by a subtle process in this or any text ; and yet, because there is a lack of diversity in the way in which women are represented here, analysis quickly produces an archetype, one which clearly requires serious consideration.

References to women : Number

The first salient feature that emerges is the relative number of references to men and women in the text. Based on a word count (words referring to people — not including gender designations for inanimate objects) in a 20 % random sampling of pages in the book, there are anywhere from 50 % to 200 % more references to males in any given lesson with an average ratio of 2 to 1. This statistic alone causes concern about the underlying ideology and possible reinforcement of stereotyping and negative self-image if students subliminally note that women are not worthy of equal mention. However, this statistic indicates only part of the problem.

Roles

Having signaled far lesser numbers of references to women, one is next led to consider the content of those references. The authors do not commit the obvious error of portraying women in the dialogs as silly, incompetent,

(1) D. C. Heath and Company, 1974.

overly altruistic, aimless, etc. Nevertheless, they severely limit women through judicious restriction of roles. Thirteen roles emerge in three basic categories. Most frequently women are defined by their relationships to others, usually to men. They are sisters, daughters, neighbors, mothers, friends, girlfriends, and wives. In several instances they are defined by temporary functioning, as shoppers, house cleaners, and students (and in one instance, a traveler). In the job world, they appear in only three slots; clerk, secretary, and teacher, a rather narrow and unprepossessing set of categories. While the male roles used also included (although to a lesser extent) the corresponding relationships (father, brother, husband, etc.) and the teacher-student and consumer-clerk slots, it is only the males who appear as leaders in business, as seekers of interesting and important posts, as initiators of trips abroad (both as traveler and as travel agent), as fans of and/or participants in extra-curricular activities, as pursuers of professional careers (law students), and as property owners.

These role distinctions exist overtly in roles assigned and portrayed in dialog materials. They also exist covertly, however, in pattern practices, translation exercises, pronunciation drills, etc. A primary example of this sort of bias is a series of drills on the various verbs for *to become* which includes a male friend who becomes a lawyer, a brother who becomes an engineer, a mother who becomes nervous, a girlfriend who becomes sad, a mother who nearly goes mad, and a male cousin who becomes a doctor. A juxtaposition of positive accomplishment (male) and negative emotion (female) is obvious. In type of representation as well as in number of representations, then, women are slighted and excluded from the realm of significant activity and are made to appear not to have the requisite qualities to move into it.

Illustrations

The pictoral representation of women in this text does not reflect the more subtle bias of the verbal representation. The pictoral bias is blatant, commencing with the frontispiece showing a barefooted Indian woman, basket on head, walking past a review of grandly uniformed male troops. Quite possibly the picture was chosen to illustrate a contrast of class cultures, as this theme is implicit in many of the book's photographs. Persons sensitive to the roles of Indian cultures in Spanish-speaking nations would undoubtedly pursue this line of analysis and quite validly so. Nevertheless, the person sensitive to the role of women notes that the European-

Indian and upper-class — lower-class dichotomies are most frequently overlaid on a male-female base of differentiation.

Eliminating the crowd scenes and the few mixed groups photographed (two factory scenes, a spectator group, etc.) there is a heavy preponderance of photographs of males (about 3 to 1) and a far greater diversity of roles portrayed for the men. Males of various social classes, ages, and ethnic origins are eating, drinking, walking about the streets, buying books, driving cars, riding the subway, going to the post office, and shopping at the bakery. They appear as students, soldiers, sailors, steelworkers, fishermen, rodeo artists, bullfighters, artesans, team participants in numerous sports, farm owners, and agricultural workers.

The women, on the other hand, dominate few photographs at all, and none in any particularly positive way. There are several peasant women in Indian dress posing for the camera, some doing nothing, one a shepherd, and one an artesan. There is one costumed festival dancer. The only middle class women who appear other than in a crowd scene are in one shot of spectators in an art gallery where the pictures dominate and in one view of passers-through in a cathedral where the edifice dominates. Again, a glaring discrepancy in both quantity and quality of representation is totally obvious. There is virtually no indication that women engage in significant activities, while men are represented in a wide range of vocational and avocational situations.

Cultural presentations

The text includes readings in history, geography, sports, literature, and the arts. While some of the selections do not mention people at all, those which do are totally male in orientation. First of all, the illustrations of paintings and buildings are all of male creations, and naturally the credits reflect this fact. Secondly, the painters, authors, explorers, religious, etc., whose careers and contributions are discussed in the prose selections and whose photographs are included are also all men. Having once recognized the overwhelmingly one-sided nature of this aspect of the text, one is hard put to comment further on it. In this regard, women are totally overlooked.

Stereotyping of women in society and in education

While the bias in the negative and less frequent representation of women in this text is readily substantiated, it cannot be wholly attributed

to the authors of the book. Their ideology and the nature of the material included in the text reflect their society and that of the target language group. Spain (and to a lesser degree, other Spanish-speaking countries) and the United States are the societies in question. The authors, the learners, and the text material are inextricably part of the positive bias toward males and the negative bias toward females that are integral to those societies. While women in the United States function in a much larger sphere than do women in Spain, in both countries they are the stereotyped, stifled victims of prejudice. The fact that the composite woman of this text represents the Spanish end of the continuum rather than the American one, however, impairs the suitability of the text for schools in the United States.

"Foundation Course in Spanish" stereotypes women and reinforces prejudice. The fact that it does reflect the societies in question to some extent raises a basic issue about its evaluation, an age-old issue. Does education shape society, or does society shape education? Although there is never a definitive answer to such a question, a likely response recognizes the reciprocity of the process. Such a response would also recognize that educators and society at large have never intended education to be shaped by the *negative* forces in society, despite the many instances in which negative influence has occurred. The difficulty lies in defining the negative. Few persons would support perpetuation of stereotyping and prejudice, yet there is disagreement on the parameters of women's role in society.

In view of this dilemma, what should be done? Books that reinforce stereotypes of women and prejudice toward them result additionally in self-condemnation, self-restriction, and/or disaffection on the part of female students. Therefore, no educator and no society can viably support the use of such books. Besides the negative impact that they have, they are especially incongruous for use with that very group in society which is more broadly defining role parameters today, the college-educated young. Theirs is a different world from the present one, and therefore the language teaching profession can hardly endorse the presentation of regressive archetypal women in any textbook. In order to best serve themselves, their students, and society, language educators must take positive, immediate steps to revise and eliminate the kind of negative and limiting treatment of women that this text exemplifies.

BERNADETTE GRANDCOLAS

THE ROLE OF WOMEN IN "SPEAK ENGLISH"

In the last few years several French publishers have launched courses of English at the beginners' level. These books show a renewal in teaching methods : the dialogues are much more natural than they used to be, grammatical and lexical progression is carefully worked out, etc. "Speak English" (1), which now covers four years, is one of these courses, and this is the reason why we have chosen it for our study. As teachers, we like the method, and we wanted to see if it offered to the pupils a less stereotyped description of women than in preceding series.

The first two books present the story of an English family : father, mother and two children, a boy and a girl. As usual in these books, the boy is one or two years older than his sister : we find the same type of relationship as in the couple, the boy being the leader, the one who takes the initiative. In the third year book, there is a letter from an English girl to her French pen-friend, and she gives this description of her family : "I have a father and a mother, and a brother who is one year older than me". We think it would be better to present families showing more variety in their composition : divorced parents, big families, unmarried mothers, childless women are features of contemporary society in France and in England. However, we were interested to see if, in spite of this traditional family frame, the picture of woman is more valued than the one that had been presented to us hitherto, and if it corresponds better to what French women are in 1975 (we think that apart from a few anecdotal details, the authors have not tried to present English women).

The following two books have been constructed according to a different pattern. Apart from a few factual descriptions of England, the texts,

(1) Emile Benhamou and Philippe Dominique. Speak English. Paris : Fernand Nathan, 1972-1975. In conducting the study on this course, I was assisted by Geneviève Rigal and Annie Zwobada.

drawings, and stories presented have not been made up by the authors (six men), but chosen by them from contemporary English or American production ; yet, this choice reveals the world which the authors have chosen to present to teenagers and of the place women have in this universe.

"Speak English" Classe de Sixième et Classe de Cinquième

Several women or young girls appear in these two books. The most important are Mrs Miller and her daughter Jenny. Mrs Miller is first of all a wife and a mother. She does not work outside her home ; every morning her husband and children leave the house, and she watches them go in her smart dressing gown. She is busy in her house most of the time (but we never see her doing the most boring or repetitive household chores : she prepares tea, puts flowers into a vase, gets champagne ready for a party). Besides, she is much more often in the sitting room (11 times) than in the kitchen (4 times) or the dining-room (5 times). When she goes outside, we see her in fashionable shops and restaurants. For each lesson, she wears new clothes (she is dressed more in the Chanel style than in the English fashion). She does not seem to take any part in family decisions : the family car appears as her husband's exclusive property and she only uses it after he has bought a motor-bike. When the family go out on a picnic, we see that she is not expected to choose or even suggest a picnic spot (they all go back home as Mr Miller has not found a place which suited *him*).

She is not responsible for the family budget, and we see her spending money without thinking beforehand. Outside a supermarket, she tells her husband : "I don't want to buy anything, but I'd like to have a look round. I won't be long". So Mr Miller waits for his wife, reading his newspaper in the car (incidentally, women in these books *never* read newspapers and don't appear interested in the world outside their family) and joins her after some time : a good thing he did so, as Mrs Miller has no money with her to pay for the various purchases she eventually decided to make.

Her ideas and feelings are unknown to us, apart from a few general comments such as : "Boy's games are stupid", "English cigarettes are good, French ones are awful", "My husband is nice", "Turkey is expensive". These are her only personal remarks in the whole of one book !

Her daughter Jenny does not appear in any more vivid light : she is always good-tempered, obedient ; her dress or her trousers are im-

maculately clean. Once only, in the second year book, she exhibits some independance of mind in a conversation with her brother :

"I'm going to paint my room".
"What? You? It's not a girl's job".
"Don't worry, I'll manage".
"What colour are you going to paint it?"
"Orange. It's my favourite colour".
"Orange"?
"Don't you like orange"?
"Yes, but it isn't a girl's colour. Why don't you paint it white or blue"?

Apart from this example, we are confronted with the stereotype of the good little girl who will become a good housewife ; such a description is far from contributing to the evolution of woman in society.

The family presented here is a well-to-do middle class family ; most French pupils using this book are strangers to this antiseptic hyper-protected world, where the houses are big and comfortable, where there are no conflict situations, where life always goes on in pleasant surroundings. Moreover, the traditional picture of the couple is emphasized ; the father is outside earning and the mother is at home. As to the boys and girls, they are most of the time encouraged to behave according to traditional roles in their games, relationships with their peers and attitudes to their parents. We know that in a beginners' course the authors can only use a limited vocabulary and syntax, that it is impossible for them to portray a complex world. This is however not to excuse them from presenting a norm which no longer corresponds to reality, since it would have been possible to give a picture of woman that would be not only truer but could also make young teenagers aware of the changing conditions of life in today's world, conditions which necessitate a reassessment of the role of women.

"Speak English" Classe de Quatrième

In "Speak English", third year, the texts are no longer written by the authors of the series. They have chosen extracts from recent books (most of them written during the last fifteen years). The book comprises eight units ; in each unit we find a story divided into five episodes, some shorter supplementary reading material, and a page presenting puns, tricks and games. Among the fifteen authors presented, there are only two women (the authors of the book itself being all men).

The main themes of the book are typical of what is usually considered as a boy's world : the stories are about cars, science, spies, cowboys, football, etc... Women appear in six stories out of eight, and they play the main part only in one of them (this text, being particularly ridiculous and melodramatic attracts jeers from most pupils ...). The women we see are mainly interested in their homes and families : we see them writing their shopping lists (Unit 3), preparing meals, washing up, cleaning the house (Unit 4), gossiping with neighbours (Unit 7), looking after their children, or what is most interesting from our point of view, looking after their sons, since most of them are mothers of boys and we see them confronted with their sons. If we wonder for a moment where the girls are, we realize that in the two stories where they appear they are at a distant boarding-school. Only one of these mothers regrets not having a daughter ; the reason for this is quite in keeping with the general attitude expressed towards women : a girl, she thinks, would be careful and clean and she would not tear her clothes.

"Boys, boys, boys. Why didn't I have a daughter instead of you." When his mother came to wishing she had had a daughter, John always knew that he had won. He wouldn't have to go to town after all.

We can notice here that the mother has not persuaded her son to go to town as she wished him to... Authority remains a masculine virtue.

Looking at the various portraits of women presented to us, we realise that women never play the leading part, and that they are dull, failures, and dominated by men (whether these men are their husbands or their sons). Most of the time, the women presented are housewives and mothers. Among the nine women appearing in the main stories or mentioned in them we see :

— six housewives with children,
— one spy,
— one head mistress,
— one spinster, apparently without any occupation.

In the supplementary reading texts we find

— one housewife,
— two witches,
— one nurse in the process of becoming a novelist,
— one teacher.

This small list shows that as soon as a woman is not a housewife, she has either a very traditional job (she is a nurse or a teacher) or a most unusual occupation (novelist, spy or ... witch). We never see a woman working in an office, driving a taxi or graduating as a doctor.

Looking more carefully at the various portraits presented to us unit after unit, we see that the gallery of women presented to us does not give us a very high idea of womenhood.

Unit 1 Chitty-Chitty-Bang-Bang, Ian Fleming
Mrs Pott only exists because of her husband : "First there was the father ... Then the mother ...". She makes one or two uninteresting remarks, and the illustrations show her gazing admiringly at her husband.

Unit 2 The list that would not keep still, Hildick
A mother in front of her son. She tries to make him behave in a responsible way. At first, she looks quite cool, but actually she is totally unable to make her son act sensibly. She threatens him, tries to persuade him, but as soon as his mother has left the room, he forgets her advice.

Unit 3
The reading passage is about Agatha Christie : we see how she manages to become famous ; yet the authors insist on the fact that she remains a real housewife, simple and discreet, and an obedient wife who follows her husband on his archeological expeditions.

Unit 4 Jimmy takes vanishing lessons, W. R. Brooks
We first see a very sensible lady, but she won't be able to succeed without the help of her clever nephew.

Unit 5 The O'Sullivan Twins, Enyd Blyton
The headmistress of a boarding school panics in front of an adventurous pupil ; she is unable to face a difficult situation, and her colleagues (all women) can't help her. Only a man, here the gardener, realises that this exceptional girl can be trusted. A young girl, for once, has been given traditionally male qualities such as courage, coolness, authority, but she will be rescued by a man.

Unit 6 Cowboy, Ross Santer
Two boys plan to escape to the West as cowboys. The girls are not in-

volved in these plans, and the only time they speak is to say that the boys are "kidding", whereas the boys actually do ride away together.

Unit 7 William the Gangster, R. Crompton
Mrs Maddox is a pleasant humorous woman, but two boys easily cheat her, and her friend Miss Milton does not appear as any less gullible.

Unit 8 My friend Flicka, Mary O'Hara
The presence of the mother is hardly felt ; she has a positive influence as she manages to persuade her husband to give her son a young horse ; but we see that in the end it is the father who takes the decision ("Mr Mac Laughlin finally agrees"). As to the horse, Flicka, she is shy, obedient and tender (pictured exactly like her feminine counterpart).

After this review, we can see that when women do appear, they are dull and passive ; yet most of the time, women are absent from the different topics. There is a short summary of the history of England : the personalities of several kings are described, queens are only just mentioned and Elizabeth II appears merely as the daughter of George VI. Women are absent from the world of scholars, professional people, scientists : Agatha Christie is presented, but only as the first woman who ever wrote detective stories and her personal talent is not emphasized. Women are also absent in the games and tricks which are shown in several units : the drawings illustrating them always have boys demonstrating (on six different pages) and the girls that do appear gaze on admiringly. Last but not least, women are absent from the world of success, they are figures of fun, in a situation of failure, dominated by their husbands, their sons, their colleagues.

One reading text (from *The O'Sullivan Twins* by Enyd Blyton) describes a girl's world, a boarding school. We have studied the vocabulary in detail, and find it very typical of the stifling, enclosed world where the authors bury women : (the figures show how many times the word appears)

blinds pulled down or drawn : 4
close (adj.) : 3
to creep : 2
doors shut : 4
dead silence : 2
excitement, fun : 4
giggling : 4

to hide : 2
idiot : 2
jealous : 1
to overhear, to guess, to find out : 7
secret, furtive : 3
to spoil : 3
to stare : 3
passage : 5
to tell/not to tell : 4
warm : 3
whispering : 2

Besides, the scene takes place in dark passages and locked rooms, whereas most of the other stories happen in the open air.

The jokes do not put women in a better light. Women appear as scatterbrained or flimsy ; old women are not better served :

> "Why did it take *three boys* to help the *little old lady* across the street? *She* did not want to go."

Speaking of the pronoun *she*, we have noticed that it appears for the first time on page 10 — and it is used to refer to a car!

Here, we must be clear : what we reproach the authors with, is not that they present one ridiculous or one stupid woman, because such women exist, and we don't want books to present portraits of idealised women ; what we criticize is the fact that we never find in the book a feminine heroine with whom a girl would like to identify, a heroine who is the equal of the boys or the men she is faced with. We have not had time to look very closely at the last book of the series ; our general impression is roughly the same, though the presentation is less systematic and there are some slight improvements : in one unit, a girl acts as the leader in a form where there are boys, and in another one there is a woman doctor.

Language books, like all other schoolbooks should not reinforce prejudiced attitudes, towards women or any other class of society. The fostering of equality between men and women implies that the authors of such books should be aware of the consequences of what they write. True equality can only come when men are not forced into traditionally masculine jobs and roles. It is as important to show a man who looks after the children as a woman who wants to become an engineer, a man who

displays tenderness and emotions as a woman involved in an intellectual or political discussion.

We said at the beginning of this study that, as teachers, we like the linguistic and pedagogic approach of "Speak English"; as women and as mothers of girls, we would be much happier if this series took their material from some other world than the middle-class world of a quarter of a century ago, and if such material prepared girls to face today's life more independently and to contribute actively to the building of a new society.

G. CHRISTOPHER HARTLEY

THE ROLE OF WOMEN IN "LE FRANÇAIS ET LA VIE"

Before proceeding to the examination of the role of women in one particular set of language textbooks, it might be of interest to consider the role of women in foreign-language textbooks in general. In theory it is possible to construct a language textbook for a beginning student without introducing any women at all. In practice the construction of such a textbook is very difficult and in the majority of such textbooks a number of women appear. The very difficulty which is mentioned here is immediate evidence of some stereotyping of the role of women in that far too often the reason for the inclusion of the women is that the author has balked at portraying such a scene as a shopping excursion without any women included.

If one considers in general textbooks for the beginning of the study of a language, there is to be found a considerable similarity. There is usually involved a family, a mother and a father and two children. The two children are usually a boy and a girl and they usually have a dog and a cat. In their life there appear certain regular events such as shopping, cooking, birthdays, vacations, etc. The inclusion of the female element makes possible the use of genders from an early stage and the feminine forms of parts of speech when they are encountered, in particular pronouns and adjectives. Among the most recent textbooks to come on the market there has been a tendency to change this state of affairs with discussions and dialogues which include, for example, several young girls talking together or a debate of the roles of the sexes in today's society. Even now, however, there seems far too often to be something suspect about the way in which women are brought into some texts, in that the reader has a feeling that they were brought in because the author felt it was the thing to do rather than because the women were essential to the development of the text and the teaching method.

In the United States, the source of this paper, it is safe to say that, in general, textbooks for the beginning foreign-language learner are written

by authors who are either natives of the language concerned or who have very close ties with the country concerned. Yet it is also possible to generalise that such authors tend to subjugate their knowledge of the people and culture involved in the language to the pursuit of the method of teaching which their books are intended to convey. This subjugation often results in a somewhat stilted approach to the world in general and to the inclusion of women in particular. Thus, far too often, the women in a textbook will conform to the earlier description of being a vehicle for certain concepts and all too often at the end of a book one is left wondering just how real these people were.

Although not overwhelming the rest of the text, the influence and role of women in the texts selected for particular discussion here are considerable and their inclusion is of a very natural order. The textbooks under consideration in this paper are the first two books of "Le Français et la Vie" by Gaston Mauger and Maurice Bruézière, published by Hachette in Paris. These texts are published under the sponsorship of the *Alliance Française*, which may be the reason for their close contact with reality and everyday life.

Book 1 consists of twenty-eight chapters, each of identical format. Each chapter opens with four pages of dialogue, of which two pages are sentences and the other two are supporting sketches of a rather ingenious nature. These sketches contain such useful touches as having the speaker drawn in a thicker line than the other people present and having small background sketches portraying the action being described. The background sketches show such facets of expression as exclamations or questions but they are also enclosed within a box by means of which the tense of the verbs being used can be indicated. The fact that a sketch in a rectangle is always in the present tense while a sketch in an oval is in the passé composé makes the process of learning and appreciating time differences much easier. After these dialogue pages come two pages of *tableaux structuraux* in which the grammar of each chapter is set out in the form of boxes which indicate the possibilities available with any particular construction. The follow a page of exercises to be done orally or in written form and a page of *Variétés* which are snippets of conversations revolving around a cultural point and which also recombine the grammatical points of a lesson and of previous ones.

Book 2 has a slightly different format for each of its twenty-six chapters. Each still begins with a dialogue but these are, reduced to two pages, still with supporting sketches but now each sketch bears more sentences.

The *tableaux structuraux* have become two pages of grammar by explanation rather than by induction and the *Variétés* now alternate with a photographic section, *La Vie en Images*, in succeeding chapters. In both these last sections, the texts are gradually lengthened and become more difficult until the book closes with a section devoted to reading passages taken from well known authors. A third book is promised in the near future.

Taking the formats described above into consideration, it is clear that there are two main areas in these texts where women will come into the picture. These are the dialogues which open each chapter and the *Variétés* which close each chapter. In fact there are very few references to or appearances of women in the *Variétés* and it may be said that, in general, the women who appear in these sections do not appear in symbolic roles. In the dialogues, however, there appears a number of women but in a rather different overall approach from the standardized one described above.

"Le Français et la Vie" does include a family whose actions keep topics changing and things moving but they are introduced and used in a rather different way from the "normal" sequence. The action of Book I revolves around the arrival in Paris of a young Italian, Marco Boni, who goes to meet his friends there, the family Roche. The family consists of Monsieur Roche (Philippe), Madame Roche (Françoise) and their daughter, Sophie. Other characters who appear in the book are Isabelle, who is a friend of Madame Roche, Karl, who is a friend of Sophie, Cécile, who is a friend of Isabelle, Jacques, who is Isabelle's husband and a group of men, Henri, André and Michel who are apparently not connected to any of the others. There also appear the inevitable gendarme, waiters and salesladies, a car driver and a gas station attendant and a couple simply called Lui and Elle.

To consider first the role of those women attached to the family Roche, Madame Roche is portrayed as the wife one might expect for a French gentleman who must be quite well to do, although we never see Monsieur Roche at work or even find out what he does. Françoise is introduced to Marco in the first chapter and invites him to lunch, apparently on her own initiative as, up to that point, Monsieur Roche had been content simply to discuss Marco's journey from Rome. We do not see Madame Roche again until the fourth chapter where the family and Marco are going to visit the Eiffel Tower. It is notable in this discussion that it is she who decides where to go and also the means of transport. Marco is of course a guest but Monsieur Roche has virtually no say in the matter. Françoise appears again two chapters later to help in a search for Isabelle's handbag but it

would be very difficult to attribute any deliberate use of women to this scene except that handbags offer such useful dimensions for teaching shape and color. The next scene in which Madame Roche is found does not appear for another seven chapters but in it she has a discussion with Isabelle about clothes and where to buy them. In this discussion it would also appear that both ladies do most of the purchasing of clothes for their husbands. It should be noted at this point that there are in this book only two chapters which deal with the subject of clothing but that in both of them women play a major part. In the next chapter the family Roche is arranging to take Marco to visit Reims. Madame Roche suggests calling him again after the first call made by Monsieur Roche was not successful and it is also Madame Roche who suggests visiting Chartres when it turns out that Marco has already visited Reims. This is the last we see of Madame Roche for the first book, that is to say she only appears in five chapters out of the twenty-eight. She appears briefly in two chapters of the second book in the scenes celebrating the birth of a son to Marco and Sophie and in the scene where Marco and Sophie are leaving their apartment for a house in the suburbs but in both these scenes she is a very minor character. It is perhaps worthy of note that in several other scenes Monsieur Roche appears with Marco, with a waiter, with a fisherman, but that in each case it is not considered necessary for him to have his wife with him to make the point of the scene.

Since Sophie is really the main female character of this series, it might be expedient to leave her until last and to consider the other female characters next. Isabelle is never really introduced but one must assume from conversation that she is a friend of Françoise. She appears, as mentioned above, for the first in a scene devoted to finding her handbag and in which she discusses its color and size with Monsieur Roche although neither can find it until Madame Roche enters to do so. Again, as mentioned above, Isabelle turns up in the scene devoted solely to her and Madame Roche for a discussion of clothes and fabrics and shops. In this scene she is sketched as younger than Madame Roche and with apparently good taste in clothes. She also patronises virtually the same shops as Madame Roche although at this point one wonders how well the two ladies know each other as their familiarity might well have included such an exchange of information earlier. Isabelle appears again later in the book with Jacques, her husband we assume, as they do the shopping in the supermarket. She is very much in charge, adjusting the quantities on several of his suggested purchases but in the end he pays the cashier. This

last point will be worthy of examination later in light of French habits as to who carries the money and gradual changes in these habits particularly in relation to urban and suburban living. In the chapter following this excursion we see Isabelle again, this time discussing vacations with Cecile. This is the only appearance of Cécile who seems to be about the same age as Isabelle. Their discussion forms a base for a study of the months of the year and the weather but we also learn that in the summer under discussion, Isabelle's father will arrive from Chicago to stay with her. This is the last time we see Isabelle in either textbook which enables us to surmise that her role is basically to be a foil for others.

The only other female characters to be found might be described as ancillary. Early in the first book there is a dialogue including a Lui and an Elle with La Vendeuse, in which Elle wants to buy a coat and then a matching dress. It is very noticeable that every garment which she tries on has to be passed by him before she decides it is satisfactory but, although we never actually see it, one suspects that he pays the bill at the end.

Halfway through the first book there is a scene of a discussion between a Monsieur Bot and a Monsieur Lip about apartments as Monsieur Bot is moving. However, it would appear that Madame Bot did all the work, having visited all the suitable areas of the town and all the real estate agents until she found what they wanted. This discussion is of course not related to the family Roche but does offer a good opportunity for vocabulary and constructions related to living quarters. It also offers some insight into the question of who wanted to move and who did all the work about it.

Later in the same text we find a discussion between two other people unrelated to the original family, Sylvie and Henri, who are in process of refusing a dinner invitation from Eliane. The reason for the refusal is that Henri will be out of town but it is Sylvie who gives all the instructions about getting the message to Eliane, who is presumably her friend.

There are two other minor scenes involving women in the first book. The first is a lady visiting a travel agency and asking many questions about a proposed trip to Amsterdam and the second shows a couple entering a restaurant for lunch. In this latter dialogue the lady is portrayed as rather portly and is in complete command of her husband who is sketched as rather meek and mild. She spends much time in criticism of such things as his present need for reading glasses and complains about the wine being extra to the meal cost but the final stages show the man wanting an aperitif, whereupon his wife will not let him have one as he is

driving and she goes on to order wine for herself and mineral water for him!! In this dialogue there is some feeling of stereotyping — men who look like that are supposed to have wives like that and the wives are supposed to rule the roost as this one does!

The only other female character in these books is Sophie and she is clearly the main female lead. We find out in the very first chapter that she is a student at the Sorbonne and she appears in many dialogue scenes after that. Usually she is portrayed as feeling equal to and sometimes superior to the men around her. Examples of this occur in the scene where she is sitting with Marco and Karl sharing cigarettes but only she has a lighter around which the scene revolves and in the scene where she and Marco visit an art gallery. There he is the expert on the Picasso they see but she lectures him on classical art. Sophie is also very much in charge later in the first book when she is planning a surprise party and is offering instruction as to what to bring and whom to invite. That is actually the end of Sophie's appearances in Book 1 but one must assume that somewhere she and Marco have been seeing quite a bit of each other as they turn up at the beginning of the second book married. The prologue to their wedding is introduced by Marco in the last chapter of the first book when Marco will not go to the cinema with Henri but only with Sophie and announces that they are to be married in July at St. Germain des Pres.

In Book 2, Sophie becomes a very significant character. We see her persuading Marco that they can afford a new car by buying it on credit, then she has to get a licence, after which she has an accident and is fined and loses her licence in court. These last episodes certainly would seem to contribute to the stereotype that women make bad drivers as the cause of the accident was her entering a corner far too fast and sliding off the road into a tree.

Sophie is, of course, an important part of the next episodes since they involve the birth of little Marc and their moving from their apartment to a suburban house but then for a while she fades into the background except for a picnic in the forest which she organizes. In the interim we have stories which include a friend of Marco and Sophie called Patrice and which include such areas as skiing and moonshots. Sophie returns in their discussion of where to spend the summer vacation, a problem which is solved by an invitation from Marco's mother to visit Rome. They go to Rome which lets us see Marco's parents but which also produces some anticipated complaints from Marco's mother about their not bringing the baby. After this, Sophie comes to center stage as she gets a job as a jour-

nalist and the next six dialogues are taken up by her interviewing various people in newsworthy situations. This is a rather ingenious device since it allows the dialogues to cover such an event as the Le Mans 24 Hour Race or an opinion poll before an election or the launching of a tanker while still maintaining the central link of Sophie. And so Book 2 closes with Marco and Sophie philosophising about today's world and the changes it could use.

These, then, are the female characters of these two textbooks, only supplemented by a few women who appear in the culturally based *Variétés*, none of whom is particularly striking except perhaps the lady in one section of Book 2 who is on trial for murdering her husband! The amount of time and space given to women in the series may possibly be best summarised by the fact that women do not appear at all in fifty per cent of the dialogues in the first book or in fifteen per cent of the dialogues of Book 2. Such a summary may lead us to the conclusion that the authors have given a fair share of the space and time of their series to women. However, it will be worthwhile to examine more closely how these women are portrayed — they received a fair share of the space and time but were they portrayed fairly in the context in which they appear, that of a normal French family?

Let us examine first the question of whether these women can be considered stereotypes. To return to Madame Roche, it might well be said that she is a stereotype but this should certainly be said with reservations since the portrayal is a rather accurate one of a French upper middle class wife. She does make many of the decisions for excursions of a "cultural" nature but so does the typical French wife, if there can be said to be such a person. She is interested in clothes for herself and for her husband and she does know her way around the shops of her town. Stereotyped this may appear but such knowledge and behavior are surely also typical of most wives and mothers. Madame Roche's role in the birth of her grandson and her daughter's house moving are also typical. The major difficulty in looking at this question is to separate typical from stereotyped. Given the situation of a wife and mother in the environment of her home and her friends and relatives, Madame Roche exhibits behavior which can be described as stereotyped but which can also be said to be typical of a lady in such circumstances. If it is stereotyped to describe a lady in this situation in this way, then the description of Madame Roche is stereotyped but a fair and objective scrutiny would show that it is almost impossible to

portray a lady in these circumstances without following a very prevalent model.

Madame Roche's friend Isabelle may well be a better subject for an accusation of stereotyping in that she appears only as a foil to other people except in her scene in the supermarket in which, however, she assumes the stereotyped role of the woman in charge of the kitchen supplies. Again, however, we must tread cautiously since this may be said to be a normal role for a wife and an examination of the French society against which these people are portrayed would show that in the great majority of cases, it will be the wife who visits the supermarket or makes her daily trek to the local shops. If anything, this scene might be described as a blow for the emancipation of women in that Isabelle does have her husband pushing the cart and fetching things from the shelves at her back and call. It is also noteworthy that it is her husband who pays the cashier as they leave. This, to some extent, displays a break from the stereotype of the wife and mother who controls the purse strings, a fashion which has hung on in France more persistently than elsewhere. Also, this is the only food shopping scene in the two books and therefore it is rather difficult to say that Isabelle is stereotyped as we do not know how regularly this scene takes place. Let us rather again say that she is typical.

When we come to consider Sophie in the context of French life shown within these two books, it is difficult to find any real evidence of stereotyping. Sophie appears as a rather typical French girl, clearly in the upper echelons intellectually since she is a student at the Sorbonne, a position which, in France's educational system, has to be gained by considerable scholastic struggle. Throughout the book she can be considered a normal young girl in the activities in which we see her. She smokes cigarettes, she mixes with the boys and she organises parties. She goes out with the family and the family guest and she goes out with Marco to such places as art galleries. Perhaps in this book more than in most, however, the activities in which we find Sophie are the everyday activities of ordinary people and the student is introduced to some everyday vocabulary which is often missing or introduced much later in other books. For example, by the end of the fifth chapter a student using this text knows all about ordering a beer in a cafe and lighting cigarettes! In the second book Sophie really comes to the fore. Early in this book there may be a hint of stereotyping in the dialogue scenes where we see Sophie persuading Marco to buy a car on credit, then dithering over whether she will get her licence or not and finally having the accident all women drivers are supposed to

have. It might be considered something of an exaggeration that very soon after getting her licence and while she therefore is limited to a speed of ninety kilometres per hour, she is clocked by the police doing a hundred and twenty and then drives off the road into a tree. While such dialogues right through into the court scene give the opportunity for some very useful vocabulary and cultural learning, there would not seem to be any requirement that the driver had to be a woman. The only requirement is that according to the stereotype of the female driver, such things are supposed to happen to her.

Sophie then returns to another environment which could be accused of stereotyping, the scenes of the new baby and moving house. Again, however, in these two areas it must be considered to be the scene which causes the stereotyping rather than the character. If these scenes are considered valid as part of the text, the characters must play them and therefore stereotyping can hardly be attributed to the characters.

In the second half of the book there could be little complaint of stereotyping as Sophie is engaged in a job which under the sex stereotype would normally be done by a man. One suspects that the number of women in the press corps in France is rather limited but we find Sophie getting several stories of considerable contemporary importance. Admittedly her role is that of a foil in that she only asks questions, but she is a woman doing this which is not the regular stereotype. Her job cannot even be described as typical, as in most books after the wedding, the setting up of house and the birth of the baby, the woman settles into the world of cooking, cleaning and shopping, one suspects because the author does not quite know what to do with her. This is not true for Sophie, to an extent that one wonders where her baby is while she is out working. Here again, however, there is little deviation from what is becoming a common French phenomenon, the mother working and leaving her child in a day care centre. This would probably have to be the case since Sophie and Marco moved from the apartment near her parents to a house in the suburbs and the parents would be too far away to look after the baby. after the baby.

To consider the question of whether the descriptions of women in these books reinforce prejudice is to some extent a reiteration of what has already been said. The prejudice that considers women suitable for nothing but staying at home and thinking about nothing but food and clothes might be said to have some substance in the description of Madame Roche who does some of these things as we see her, but one might well make the

excuse that such contexts are necessary to the full overview of a French household. This brings Isabelle into the same area but again, for a French household, it would be normal for Madame Roche to have a female friend, especially a younger one, around quite a lot. It is difficult to label as prejudice this description of a common state of affairs. When we come to look at Sophie, again there is little that can be seen as prejudice except for the affairs of the driving licence and the accident with the car. There is much more that can be considered as the opposite of prejudice as Sophie does so many things she is not supposed to as a woman. Overall, in consideration of the questions both of stereotyping and of prejudice, it seems that the authors of these two texts have managed to give a rather realistic description of the life of the family Roche without falling into either trap.

The only other question to be considered with regard to the women in these texts is whether their role in the country described is an accurate representation of where they really stand. In the case of the women to be found in "Le Français et la Vie", there would seem to be little doubt that here we have an accurate description of some facets of present day French society. In recent years the role of women in French society and life has developed rapidly and she has come to take on jobs and positions which would never have been dreamed off fifty years ago. There is, of course, the solid core of the family still in existence and it is on this basis that the young French woman can follow the footsteps of Sophie and branch out into worthy roles. In France perhaps as much as anywhere there is a tendency, if the press is to be believed, for the women to take an equal role in the job opportunities open to them and now expected by them as well as an equal role in running the family. There would seem to be a sound reflection of this attitude in the portrayal of the women to be found in these two texts and it would be difficult to find any real difference between what happens to them and what happens to any women in today's France.

In conclusion, what is the role of the women found in "Le Français et la Vie"? Since the authors of these texts have done such a fine job in portraying their women realistically and without prejudice, what is their real role? It would be begging the question to reiterate the idea that they are there to enable the authors to introduce feminine pronouns and adjectives — it would also be begging the question to say that they were there to show that they could do anything that the men could. Perhaps the real reason is one which would be among the most worthy — they are there to provide normalcy. They are there because there are women in the world in everyday life and this is the role of the women in these texts. It would be

stilted and unnatural to produce a text without any women just as it would be to produce one without any men. Clearly women have a role in modern society beyond mere biological function and as such they equally clearly have a role in all facets of society including educational texts. It is difficult in this context to find much to criticise in the women of "Le Français et la Vie" whose role in the textbook is a rather accurate parallel of their role in life in the France they portray. One can only offer praise for the accuracy of observation and for the courage to portray them in a significant way which may open the minds of the learners using these textbooks.

BRIAN O. MURDOCH, URSULA I. MURDOCH

THE ROLE OF WOMEN IN THE "EALING COURSE IN GERMAN"

Herr Werner ist Ingenieur.
Herr Moser ist Chemiker.
Herr Braun ist Vertreter.
Fräulein Schwarz ist Sekretärin.
("*Ealing Course in German*", Lesson I)

The textbook that reinforces, or even inculcates class, sexual or racial stereotypes is familiar enough as a phenomenon at all levels. This is perhaps at its clearest in the most elementary reading books for children. To take a single example that will, however, prove surprisingly relevant in the consideration of the language textbook that forms the basis of this article, we may look for a moment at an English series for small children, the very widely used "Ladybird Books". Sexual role-determination is apparent even in the earliest "learning to read" volumes, with the protagonistic boy and girl invariably placed into tradition roles. Thus in "Helping at Home", the girl assists with the dusting and sweeping, while the boy helps his father paint, mend the gate and so forth. In the later, rather fuller readers, this is intensified. "Boys and Girls", the third of the graded readers for six or seven-year olds, has the sentence, "Peter helps Daddy with the car and Jane helps Mummy get the tea". The ninth book — "Jump from the Sky" — contains the (ominous) lines :

> "The two boys are having fun in the garden with a gun and some bubbles. The girls are not here. They are inside the house. Jane and Mary are in the kitchen" (1).

(1) See M. E. Gagg, *Helping at Home*. Loughborough : Ladybird, 1961. W. Murray, *Boys and Girls*. Loughborough : Ladybird, 1964, pp. 10-12, and (quotation) p. 20 ; id., *Jump from the Sky*. Loughborough : Ladybird, 1966, p. 22. The series only show fairly well-off upper-middle-class homes, and not all of the attitudes reinforced are connected with sexual roles.

Other charges may be levelled against the "Ladybird" series. But it is interesting that precisely this role-stereotyping can recur in a very similar form in a book for adults. That the story as such is not the point of the book in the latter case can tend to obscure the fact that the stereotyping might not be entirely justifiable on pragmatic or social-ethical grounds.

The "Ealing Course in German" — product of a research team some twenty strong, men and women, German and British — appeared in 1969 (2). It is aimed specifically at adults in evening classes, although it has been used in further education colleges, even in the first year at university as a kind of remedial language course. It is an integrated course with tapes. The target group of learners is noted in the introduction — "busy adults" needing to acquire enough German to conduct "their social and general business affairs in the language" (p. xi). The more exact nature of the group addressed with the book is hinted at later in the same introduction. We are told that the book has been used by "businessmen of various kinds, secretaries, engineers ... ecclesiastics and private individuals" (p. xi). A perusal of the material used seems to indicate that the leading term "businessman" is employed in its sexual rather than in its general mode.

The course is based upon a running story-line : the visit — an extended stay of a few months — to a German engineering firm by a Mr Blake. This covers 38 lesson-units. Mr Blake is eventually joined by his wife. It must be noted that the material of the lessons extends beyond the vicissitudes of life with the Blakes. The units also contain general material relating to German institutions, politics, and so on. German almost always means West German. Nevertheless, the figure of Mr Blake dominates to a great enough extent to make him the memorable feature. It should perhaps be mentioned right away in favour of the course that to make any character memorable in a language course that starts from the very beginnings is no mean feat. Mr Blake's memorableness might, however, be somewhat negative, as investigation makes clear.

Mr Blake "übernimmt eine leitende Stelle" — not only in one of the units, but generally. The women involved in the Blake saga play essen-

(2) London, Longman, 1969, produced under the direction of Una Mc Nab and M. A. L. Scuthorpe at Ealing Technical College. Page references in the rest of the article refer to this text. It is available in two paper-covered sections as well as in the standard hardback, and the second portion may be used as an intermediate course.

tially supporting roles. The firm visited has no women employees, it seems, above the secretary. The citation at the head of this article is programmatic. The alternative — in the Blake circle at least — appears to be the role of business wife. Most of the executives we meet are married. The wives spend a considerable time organising, preparing and serving at dinner and cocktail parties (thus too the general social level). Chapters 4, 16, 17 and 38 all fall into this mould. We must return later to the tenor of the wives' conversation at these parties.

But we may consider first Mrs Blake herself. Her German is not up to that of her husband:

> "Mr Blake spricht sehr gut Deutsch, und auch seine Frau kann sich verständlich machen ..." (p. 198).

She learns. Not for her, however, the niceties of the *Verpackungsmaschinenabteilung*. Her conversation is limited throughout to details of the children, the home, cookery and social chit-chat. Interestingly, much of her discussion revolves around flowers — receiving them, not receiving them, arranging them, walking in the park looking at them. The "Ladybird" books for children mentioned at the beginning of this paper makes a similar collocation of girl/flowers.

So too the German wives. One hesitates to invoke the *Kinder-Küche-Kirche* formula, but it applies to some extent. Not that the children are ever in evidence: they tend to be heard of and not seen. Mr Blake's statutory boy and girl are at boarding school (although we hear later that the daughter stays with her grandparents while her brother visits friends in France). Of the Germans, Herr König, we hear, has a chemistry-student son, and a daughter studying economics (p. 21). In the course of the *Tageslauf* which follows the dialogue in this unit, however, it emerges that the daughter lives at home. Scenes are set of the order of:

> "Herr König ... liest die Zeitung. Frau König macht das Frühstück. Renate [the daughter] deckt den Tisch" (p. 25).

Similar scenes may be extracted at random from almost anywhere in the book. In Chapter 16, the wife of another executive, Frau Dietz, is half-bullied into inviting the Blakes to dinner — and eventually she is bribed (though she takes this ironically) with a promised new pair of shoes, having been softened by flattery of her looks in a dress that she has had for some time. On another occasion in the story-line, two of the men discuss (in the general comparison of British and German cookery, it-

self viable enough) how well their wives have learned new recipes (chapter 20).

Other roles played by women may be dealt with fairly briefly : in addition to the numerous secretaries we hear of receptionists (pp. 47, 196), a stewardess (p. 128), and — with random references only — a maid and a cleaner. There is also a fairly unpleasant landlady and a salesgirl. Of course, waiters, porters, bank-clerks and so on also figure.

The women in their dialogue parts (and the dialogues are a major pedagogical feature of the course) tend to agree with their husbands, even if after some discussion. Mrs Blake is consulted on various matters (though not always, even when things concern her, such as the choice of an apartment), but invariably agrees. The playlet involving Frau Dietz has been cited. We may refer also to a vignette in chapter 31 in which Mr Blake has a bad cold. His (female) secretary spends the best part of a page of dialogue trying without success to persuade him to go home : something which a male colleague achieves in one sentence. Herr Schneider is occasionally ticked off by his wife for driving too fast. We are told, however, that she has failed her test twice. Even some of the woman-driver prejudice, then, comes in, though the point is treated jocularly.

One woman character who attempts a mild self-assertion may serve as a final illustration of the role of women as portrayed in the "Ealing Course". Christl is the fiancée of one of the younger executives, and we meet her in company with the Schneiders in a Vienna restaurant. Her fiancé begins a conversation on a political topic, but she interrupts :

> "*Christl* : Muß du denn ständig politisieren, Rudi? Frau Schneider interessiert sich sicher nicht dafür. *Rudi* : Tut mit leid, sich wechsle gern das Thema ..." (p. 414).

Eventually, and predictably, the conversation comes around to showing Mrs Blake the local *Volksgarten* when the ubiquitous English couple arrive.

The interruption and the acquiescence of the partner are interesting. The women characters themselves reinforce the prejudices here, and all the male characters do is agree with this. The situation, then is formulaic, much as the term "holy Russia" becomes a set phrase in Slav epic to such an extent that even the enemies of Russia, the Tartars, the Polovtsii, invariably add the qualifier.

Several points need to be made. One is that this is not, of course, a story book. There is a difference in function between Mr Blake and the

children in the elementary readers spoken of earlier. Nevertheless, we *believe* in Mr Blake. The "Ealing Course" is an intensive language programme, and thus the rapid vocabulary build-up aimed at permits very soon the presentation of realistic situations. And Mr Blake is memorable in his very facelessness. He is presented as a perfectly typical middle class businessman, and has no memorable eccentricities nor anything that might be presented as a fault. He is English in a way that, say, Jerome K. Jerome's *Bummler*, or Pierre Danilor's Major Thompson are not. He too is a stereotype, perhaps, but he presents the dominant stereotype role.

It must be added, of course, that incidental female characters are added for purely grammatical purposes. Even so, one wonders if the businessman so clearly aimed at in the text would acquire much practice in grammatically feminine constructions.

The secretaries may perhaps be justified — the work gives much information on letter-forms and general secretarial practice, and would thus be of value in a course of German for secretaries. This assumes *a priori* that the secretarial role is exclusively female. We must consider the effect of the material in working and in social terms.

In considering the relationship between those people that the course is aimed at, and the people and roles represented, we are to an extent in a vicious circle of reinforcement and assumption. Is there a working division in either Britain or Germany between the executive male domain and the female secretarial, or otherwise uxorial-social preserves, with the wives having by definition no interest in matters of business or the world?

Some divisions must be made first. Mr Blake is English, and this must serve as a yardstick, although one of the present writers has taught this course in a Scottish class composed largely of women students, all of whom accepted the social roles implied. Scotland may well be more conservative in social terms than England. We may exclude, too the American situation. Feminism, since the war at least, has taken a far less extravagant tone in England than in the USA. There has been no insistence in England that women be addressed by the conventional abbreviation for manuscript, and much of the entirely fruitless semantic hairsplitting has gone by the board (3). But there has been a rise in the position of women

(3) It appears occasionally in the otherwise reasonable "Woman's Estate" by Juliet MITCHELL. Harmondsworth: Penguin, 1971. There is relevant material in US publications such as Cynthia F. EPSTEIN, "Woman's Place", Berkeley and Los Angeles, 1970.

in high positions, and publications have reflected this (4). That there should be a report entitled "Women in Top Jobs" does, it is true, indicate that the phenomenon is still unusual, but it also indicates that the position is not entirely one sided. Pearl Binder commented, in an article associated with International Women's Year, that Britain "is not a country which really encourages women, *although our women have admirable records in every field they are allowed to try* (5)" (our italics). Business is, in fact, one of the fields, and the proportion of working women itself is appreciable. Socially, the "woman's place is in the home" — philosophy still obtains in some respects — probably mostly in social classes like those of Mr Blake. Whether or not a textbook portrayal that reinforces this has an actual effect on its perpetuation is, of course, debatable. That the sole area of interest of the wife is flowers and cookery is less likely to be the case in the social class referred to. A national newspaper recently aimed a campaign at "the intelligent woman reader", and the tradition goes back presumably to Shaw. The enrollment figures for the Open University show a high proportion of housewives.

The position in West Germany is similar, with the stereotype perhaps more clearly formulated : the triple-K formula has been invoked, and this course underlines it, perhaps with the omission of the *Kirche* (though the introduction to the book noted its use by ecclesiastics, so perhaps there is still an echo!). In spite of legislation in recent years in Germany (as in Britain) giving official equality, the role of women in higher positions, indeed, working at all, has only recently begun to increase in the Federal Republic of Germany (6). This is not the case in the German Democratic Republic, of course, where there has been a more real equality in work for some time, a fact made much of in the publications of the German

(4) Michael P. Fogarty, Rhona Rapoport and Robert Rapoport, "Women in Top Jobs". PEP and Tavistock Institute Report, London, n.d. See "Women in Top Jobs. Four Studies in Achievement". London : Allen and Unwin, 1971.

(5) Pearl Binder writinghin the London "Times" on June 4, 1975, p. 13. Her tone is generally optimistic. For factual information, there is much to be had from a standard work such as the much-translated "Women, Society and Change" of Evelyne Sullerot, London, 1970. The work is useful for comparison with Germany, too.

(6) For a selection of relevant materials, see "Tatsachen uber Deutschland". Bonn, 1972, pp. 327-331. There is a list of reading materials in Gisela Stelly, "Das Prinzip Weiblichkeit", in "Zeit", 15 November 1974, p. 15. On some specific situations now, see G. Wurzbacher, "Leitbilder gegenwartigen deutschen Familienlebens", 4th ed. Stuttgart, 1964, esp. pp. 131-54.

Democratic Republic (7) and accepted now in West Germany (8). Admittedly, there was a time when West German publications belittled this equality : a notorious work by J. Wechsberg in 1964 described an East German doctor, and in an interview, presumed to be real, made clear that her position was not what mattered : "Man wünscht sich einen Mann und Kinder" (9). This sort of view has changed, and one can compare a publication like "Woman in Socialism", published in English and other languages, with, say, a regular magazine for women in the general sense — "Woman", "Brigitte".

Once again, it is not the concern of the "Ealing German Course" to provide us with a story, and we may presume that when it was compiled, the presentation of the language was uppermost in the minds of the researchers, and not the role of women or men in it, beyond criteria of grammatical gender practice. But these matters do from time to time have to be changed. The practice during the cold war period of placing maps of "divided Germany" (even with *Ostpreussen*) on the endpapers of German language textbooks has ceased. This may well have fed fires. Possibly there will have to be thought given to the roles of men and women in these same textbooks. As indicated, the course reinforces set ideas — though to what extent remains a matter of speculation — in two areas : working and social. In the former sphere, the total elimination of women characters in responsible jobs is to be criticised, although it is still partly accurate. In social terms, the stereotypes of women border on caricature. Mr Blake learns to talk. Why should Mrs Blake be restricted to small talk ?

(7) "Die DDR stellt sich vor". Dresden, 1974, p. 66f. "Die DDR. Tatsachen und Zahlen". Dresden, 1974, *passim*. "Woman in Socialism". Dresden, 1972, a selection of translated articles from "Fur Dich".

(8) *Bevölkerungs- und Erwerbsstruktur. Aus den Materialien zum Bericht zur Lage der Nation 1971*. Kassel, 1971 ; see pp. 37-9 and the relevant tables.

(9) "Land mit zwei Gesichtern". Berlin, Frankfurt/M., Vienna, 1964, p. 120.

ELVIRA OTT-ECKRICH

ZUR ROLLE DER FRAU IM LEHRBUCH "ETUDES FRANÇAISES"

A. Einige Thesen zur allgemeinen Lage der Frau in unserer Gesellschaft

Ausgangspunkt der folgenden Darlegung soll die These sein, daß die Rolle der Frau in einer bestimmten Gesellschaft kulturell bedingt ist. Die Geschlechterrollen stellen sich, durch ethnologische Forschungen nachgewiesen, von Kultur zu Kultur sehr verschieden dar und sind zum Teil gegensätzlich zu den Normen unserer Kultur organisiert (1). Jede Gesellschaft legt in ihr eigener Weise die Rolle der Frau und des Mannes fest und institutionalisiert sie dementsprechend.

Wie sieht nun die Lage der Frau in unserer Gesellschaft der Bundesrepublik Deutschland und die über sie herrschende Rollenauffassung aus?

Dazu sollen zunächst einige Thesen aufgestellt werden, um die Rahmenbedingungen für die Analyse der Rolle der Frau in einem innerhalb unseres westeuropäischen Kulturkreises gebräuchlichen und ihn betreffenden Fremdsprachenlehrbuchs zu gewinnen.

1. *Das Rollenideal fordert die Frau als Hausfrau und Mutter*

Die Rolle der Frau in unserer Gesellschaft wird ideologisch durch das Leitbild bestimmt, es sei vorrangige und eigentliche Lebensaufgabe der Frau, sich mit Haushalt und Kinderaufzucht zu befassen.

Noch 1965 waren 72% der in einem Infas-Report befragten Männer und 68% der befragten Frauen der Ansicht, daß es nicht normal sei, wenn

(1) Wilfried Gottschalch, *Zur Soziologie der politischen Bildung*. Frankfurt/M, 2. Aufl. 1971, S. 86 f.
Vgl. auch: Margaret Mead, *Mann und Weib. Das Verhältnis der Geschlechter in einer sich wandelnden Welt*. Hamburg, 7. Aufl., 1971 (= RoRo Enzyklopädie), S. 245-268.

Frauen berufstätig bzw. außerhäuslich tätig seien. Berufstätige Mütter wurden von 90% der Frauen abgelehnt (2).

2. *Dieses Rollenideal wird schon in der primären Sozialisation begründet*

Diese Auffassung von der Rolle der Frau wird in weiten Teilen schon beim Kind durch die in der primären Sozialisationsagentur Familie stattfindende Geschlechtsrollenidentifikation begründet, wenn man eine Familie mit häuslicher Tätigkeit der Mutter und außerhäuslicher Tätigkeit des Vaters voraussetzt.

Die überlieferten Geschlechtsrollenstereotype bleiben um so stabiler, je mehr sie mit der gesellschaftlich vermittelten Rolle übereinstimmen (3).

So werden schon in der Phase der primären Sozialisation die kulturellen Geschlechtsrollenstereotype übernommen und derart verinnerlicht, daß das spätere geschlechtsspezifische Verhalten den vorgegebenen Kulturrollen entsprechen kann und deren Inhalte als naturgegeben zu bestätigen scheint, während es doch erst durch diese Kultur hervorgebracht wird.

3. *Die Hausfrauen- und Mutterrolle wird durch die Gesellschaft ideologisch sanktioniert*

Die Auffassung, die Frau sei eigentlich nur für ihre Aufgaben in Familie und Haushalt bestimmt und für bestimmte Berufe und Spitzenpositionen ungeeignet, sei es aufgrund der Annahme geringerer Rentabilität durch das Mutterschaftsrisiko oder den vermuteten Mangel an den erforderlichen Fähigkeiten (4), wird teilweise durch gesellschaftlich propagierte Leitbilder in Massenmedien und z.B. Schullehrplänen untermauert (5). Damit wird

(2) Helga Deppe-Wolfinger, Jutta von Freyberg, *Materialien zur sozialen Lage der Frauen in der BRD und DDR*, in: BRD-DDR. Vergleich der Gesellschaftssysteme. Kleine Bibliothek 13. Köln, 1971, S. 333f.

(3) Jurgen Habermas, *Thesen zur Theorie der Sozialisation. Stichworte und Literatur zur Vorlesung im Sommersemester 1968*, S. 16-22; vgl. ebenfalls: Wilfried Gottschalch, Marina Neumann-Schönwetter, Gunther Soukup, *Sozialisationsforschung. Materialien, Probleme, Kritik*. Frankfurt/M., 5. Aufl., 1972, S. 130-33; Gisela Brandt, Johanna Kootz, Gisela Steppke, *Zur Fragenfrage im Kapitalismus*. Frankfurt/M., 1973, edition suhrkamp 581, S. 203-213.

(4) Vgl. Helge Pross, *Über die Bildungschancen von Mädchen in der Bundesrepublik*. Frankfurt/M., 2. Aufl., 1969, edition suhrkamp 319, S. 28-29; Deppe-Wolfinger, *a.a.O.* S. 326/7.

(5) Vgl. Dorothea Beilfuss, Ulf Preuss-Lausitz, *Zauberin und Arbeitstier. Die Frau im Lesebuch*, in: *Blätter für deutsche und internationale Politik*, 10, 1971, S. 1068-1082;

rückkoppelnd zugleich das durch die geschlechtsspezifische Sozialisation erworbene einseitig emotional und passiv ausgerichtete Frauenideal verstärkt.

Insbesondere die westdeutsche Männergesellschaft sanktioniert dieses Leitbild durch die Anforderungen, die sie an ihre 'Idealfrau' stellt. Eine Allensbach-Umfrage von 1971 ergab, daß Klugheit und "Emanzipation" bei Männern nicht erwünscht sind, sondern an letzter Stelle männlicher Partnerwünsche rangieren : Männer über 40 Jahre bevorzugen die sparsame, treue und saubere Hausfrau, Männer unter 40 Jahren eine Partnerin, die an erster Stelle 'sex appeal' besitzen sollte, gefolgt von Natürlichkeit, Sauberkeit und Treue, wobei die Rangfolge insbesondere auf den 'Objektcharakter' der Frau in der patriarchalischen Gesellschaft hinweist (6).

4. *Die bürgerlich-patriarchalische Kultur verweist die Frau in die Rolle des passiven Objekts*

Dieser 'Objektcharakter' der Frau zeigt sich nicht nur auf psychologischer Ebene in der Betrachtung und Rollenzuweisung der Frau als einem nach männlichen Wünschen geformten und formbaren Sexualobjekt, sondern dieser wird — zumindest theoretisch — von der bürgerlich-patriarchalischen Kultur materiell durch die Hausfrauenrolle generalisiert : Wesensinhalt dieser patriarchalisch-bürgerlichen Kultur ist die auf der "naturlichen Arbeitsteilung" von Mann und Frau beruhende Rollenzuweisung, die den Mann als handelndes Subjekt in die öffentliche Sphäre der Produktion als Ernährer der Familie verweist, die Frau dagegen als Objekt in die private Sphäre der Reproduktion, in der sie aus der realen kreativ-produktiven Beherrschung der Natur ausgeschlossen bleibt, sich also als Objekt gegenüber Gesellschaft und Natur wiederfindet, deren Werte und Gesetze vom Mann geschaffen bzw. unterworfen werden. Die Frau findet ihr Selbstbewußtsein und ihr Bewußtsein über die Welt in dieser Rollenverteilung nur über und durch den Mann — sie ist zur Immanenz verur-

Renate Dörner, *Zum Frauenbild der Illustrierten*, in : *Das Argument 22*, 4. Jhg. 1962, Heft 3, 6. Auflage, September 1970, S. 41-48 ; Reinhold E. Thiel, *Zum Frauenbild des Films*, in : *Das Argument 24*, 5. Jhg. 1963, Heft 1, 4. Aufl. 1970, S. 5-11 ; vgl. auch Koditz/Brandt, S. 106-108.

(6) Beilfuss, Preuss-Lausitz, in : *Blätter*, 10, 71, S. 1070 ; vgl. auch die Bestätigung dieser Haltung durch eine erneute Umfrage für 1974 durch das Allensbacher Institut, wonach 70 % aller befragten Männer eine kluge Partnerin ablehnen, in : *Frankfurter Rundschau* vom 26. April 1975, Nr. 97, Seite V.

teilt und ist das, was der Mann aus ihr macht oder ihr zu sein gestattet.

Die Frau als Gattungswesen hat so keine Geschichte ; alles in der patriarchalischen Kultur Gedachte und Erschaffene ist wesentlich vom Mann als aktivem Menschen geschaffen worden, während die Frau eine von ihm zugewiesene Rolle und Wertschätzung einnahm (7).

5. *Die Zuweisung in die Rolle des passiven Objekts ist historisch überholt*

Diese Rollenzuweisung der Frau zu einem passiven Objekt gegenüber der Gesellschaft ist historisch in der vorindustriellen Gesellschaft begründet.

Durch die industrielle Revolution wurde dieser Definition der Frauenrolle nach ihrer puren Geschlechtsrolle die materielle und rechtliche Basis entzogen — die in unserer Gesellschaft herrschende Ideologie erweist sich somit als historisches Relikt.

Denn mit der industriellen Revolution, mit der modernen Technik, wurde die Frau real in den Produktionsprozeß einbezogen und hat somit die Möglichkeit, als Subjekt ihre Umwelt zu gestalten, da die moderne Industrie weitgehend den Menschen von der Abhängigkeit seiner eigenen Körperkraft zur Naturbeherrschung befreit.

Der Anteil der Frauen an der erwerbstätigen Bevölkerung betrug in der Bundesrepublik 1970 30,2%. Frauen waren 1970 von allen Arbeitern 27,9%, Angestellten 48,5%, Beamten 15,8%, Selbständigen 20,4% und von mithelfenden Familienangehörigen 84,7% (8). 1968 waren von den erwerbstätigen Frauen 32% ledig, 56% verheiratet und 12% verwitwet oder geschieden.

(7) Vgl. Simone DE BEAUVOIR, *Das andere Geschlecht, Sitte und Sexus der Frau*. Reinbeck bei Hamburg, 5. Aufl., 1974, S. 8-22 ; ebenso : Karl MARX, *Das Kapital*, Band I, *Der Produktionsprozess des Kapitals*. Frankfurt/M.-Berlin (Ullstein), 1969, S. 148/9 : "Die Arbeit ist zunächst ein Prozeß zwischen Mensch und Natur, ein Prozeß, worin er seinen Stoffwechsel mit der Natur durch seine eigene Tat vermittelt, regelt und kontrolliert. Der Mensch tritt dem Naturstoff selbst als eine Naturmacht gegenüber (...). Indem er durch diese Bewegung auf die Natur außer ihm wirkt und sie verändert, verändert er zugleich seine eigene Natur. (...) Wir unterstellen die Arbeit in einer Form, worin sie dem Menschen ausschließlich angehört (...). Eine Biene beschämt durch den Bau ihrer Wachszellen manchen menschlichen Baumeister. Was aber von vornherein den schlechtesten Baumeister vor der besten Biene auszeichnet, ist, daß er die Zelle in seinem Kopf gebaut hat, bevor er sie in Wachs baut. Am Ende des Arbeitsprozesses kommt ein Resultat heraus, das beim Beginn desselben schon in der Vorstellung des Arbeiters, also schon ideell vorhanden war."

(8) KOOTZ-BRANDT, *a.a.O.* S. 61.

Von den 1970 7,61 Millionen Frauen mit Kindern unter 18 Jahren waren 3,025 Millionen erwerbstätig, davon 2,406 Millionen außerhalb der Land- und Forstwirtschaft und 5,204 Millionen nicht erwerbstätig, d.h. 39,8 % der Mütter waren erwerbstätig (31,6 % ohne Land- und Forstwirtschaft). Von den Müttern mit Kindern unter sechs Jahren waren 1,175 Millionen erwerbstätig, davon 0,923 Millionen außerhalb von Land- und Forstwirtschaft; 2,611 Millionen Mütter waren also nicht erwerbstätig. Insgesamt waren von Müttern mit Kindern unter sechs Jahren 31 % (ohne Land- und Forstwirtschaft: 24,4 %) erwerbstätig (9).

6. *Trotz weitgehender rechtlicher Gleichstellung mit dem Mann ist die Frau in unserer Gesellschaft materiell und sozial benachteiligt*

Mit der Einbeziehung in die Produktion erfolgte, nach langen Kämpfen, die rechtliche Gleichstellung der Frau mit dem Mann in weiten Bereichen und ihre relative soziale Sicherung als Mutter (10).

Trotz der rechtlichen Gleichstellung, d.h. der theoretischen Gleichheit der Chance der Frau, ihre Lebensinteressen in Politik, Gesellschaft und Wirtschaft durchzusetzen, sind Frauen davon weit entfernt und aus führenden Bereichen auf allen Gebieten ausgeschlossen bzw. stark unterrepräsentiert (11).

Die Lage der Frau in unserer Gesellschaft ist durch ihre materielle, soziale und psychische Benachteiligung bzw. eine geringere Wertschätzung gegenüber dem Mann gekennzeichnet.

So ist z.B. der Frauenverdienst durchschnittlich wesentlich geringer als der Männerverdienst.

1970 betrug der Frauenverdienst noch immer 68 % des Männerverdienstes, wobei auch Akademikerinnen geringer bezahlt werden als Männer (12).

Zu den "Spitzenverdienerinnen" von 1200-1800 DM gehörten dabei nur 3,2 % aller Frauen (13). Als objektiver Grund für die Minderentloh-

(9) Errechnet nach KOOTZ-BRANDT, *a.a.O.* Tabelle 5, S. 230.

(10) GOTTSCHALCH, *pol. Bildung, a.a.O.*, S. 86.

(11) Vgl. PROSS, *Bildungschancen, a.a.O.*, S. 11f. Helge PROSS, *Gleichberechtigung im Beruf? Eine Untersuchung mit 7000 Arbeitnehmerinnen in der EWG.* Frankfurt/M., 1973; Jutta MENSCHIK, *Gleichberechtigung oder Emanzipation? Die Frau im Erwerbsleben der Bundesrepublik.* Frankfurt, 1971.

(12) KOOTZ-BRANDT, *a.a.O.*, S. 70.

nung der Frau gilt ihre mangelnde Qualifikation und damit zusammenhängend ihre Funktion als industrielle Reservearmee (14).

Dennoch gibt es keine prinzipiellen Hindernisse gegen Frauenbildung mehr. Die Frau ist in den höheren Bildungsinstitutionen deutlich unterrepräsentiert, überwiegt aber auf der mittleren Ebene der Berufs-, Mittel- und Fachschulen.

Insbesondere benachteiligt auf allen Bildungsebenen sind Arbeitertöchter (15).

Die dargestellt negative Sanktionierung der Berufstätigkeit der Frau wird dabei als eine der Hauptursachen für die Minderqualifizierung der Frau angesehen werden müssen.

So wird bei Frauen und auch bei Männern eine Vorurteils- und Erwartungshaltung geprägt, die sich auch in der spezifisch ausgerichteten Berufswahl der Frau und ihrer Haltung tatsächlich niederschlägt, indem es ihr berufliches Selbstvertrauen mindert.

Dies wird andererseits wieder durch eine entsprechende Haltung der männlich-profitorientierten Welt verstärkt, die Frauen konkret bei hoher Qualifikation ebenfalls den Zugang zu Spitzenpos! onen oft verweigert (16). So wird es Frauen real nicht möglich gemacht, durch gesellschaftliche Hilfestellung, wie z.B. längerem Mutterschaftsurlaub, Einstellungsgarantie nach 'Kinderpause', Ganztagsschulen, Kindergärten u.a., ihre Existenz als Mutter mit der als arbeitendem Subjekt mit seinen sozialen Sicherungen zu verbinden, obwohl jeder Mann bekanntlich trotz Vaterrolle dazu in der Lage ist.

Zudem führt die Doppelbelastung der außerhäuslich tätigen Frau durch Beruf und Familie durch das Fehlen von gesellschaftlichen Hilfseinrichtungen und mangelnder Unterstützung durch die betroffenen Männer zu schweren psychischen und gesundheitlichen Schäden, die sich in einer höheren Sterblichkeitsrate und in einer wesentlich stärkeren Krankheits- und Zeitbelastung bei der Frau mit Doppelfunktion gegenüber dem Mann und der "Nur"-Hausfrau zeigen (17).

(13) Ebenda, S. 71.

(14) Ebenda, S. 81f.

(15) Ebenda, S. 82-87.

(16) Pross, *Bildungschancen, a.a.O.* S. 33-54 ; *Gleichberechtigung im Beruf, a.a.O.* S. 43.

(17) Ludmilla Müller, *Einbeziehung der Frauen in die Produktion als Weg zur Emanzipation?* In : *Blätter für deutsche und internationale Politik*, 9, 1973, S. 988-1004 ; S. 993.

Dies hat zur Folge, daß viele Frauen aus Gründen der Überbelastung bei vorhandenen Kindern die Berufsarbeit ablehnen — 90 % der dennoch außerhäuslich tätigen Frauen gaben an, lediglich aus ökonomischen Gründen, also gezwungenermaßen, zu arbeiten [18].

7. *Die Frau als Mutter hat nur die Wahl zwischen der Hausfrauenrolle oder der Doppelbelastung*

Als Konsequenz bleibt, daß die Frau, sobald sie Kinder hat, aufgrund der gesellschaftlichen Bedingungen häufig keine andere Möglichkeit hat, als sich der Hausfrauentätigkeit zu widmen, sofern die Familie durch den Mann materiell abgesichert ist. Damit wird jedoch die materielle und soziale Abhängigkeit der Frau vom Mann impliziert und ihre finanzielle und psychische Abhängigkeit für ihre weitere Zukunft festgelegt.

Zugleich hat sie durch eine gesellschaftliche Zwangslage keine echte Wahl zwischen Beruf und Familie, das Menschenrecht auf Arbeit, auf das produktive Gestalten ihrer Umwelt, und die Entfaltung ihrer gesamten menschlichen Fähigkeiten wird ihr zugleich verweigert.

8. *Als Ursachen dieser Mißstände sind das Profitprinzip und patriarchalische Strukturen unserer Gesellschaft anzusehen*

Die Ursache dieser Mißstände beruht einerseits auf dem in unserer Gesellschaft herrschenden Profitprinzip, das die Frau aufgrund ihres potentiellen zeitweiligen Ausfalls aus der Produktionssphäre in die minderbezahlte und mehr Profit versprechende Rolle der industriellen Reservearmee verweist, und andererseits auf der immer noch patriarchalischen Struktur unserer Gesellschaft, in der Männer an den Schalthebeln der Macht und der gesellschaftlichen Einfluß- und Willensbildung auf die Wahrung ihres Privilegs als alleinige Beherrscher und Gestalter der Natur achten und der Frau allein die privaten Folgen des für die Gesellschaft unerläßlichen Kindergebärens aufbürden, wobei sie ebenso wie die Frau Gefangene ihres eigenen tradierten Rollenklischees sind.

B.1. *Lehrbuchinhalte als Faktor innerhalb der sekundären Sozialisationsinstanz Schule*

Die politisch-sozialen Inhalte eines Lehrbuchs gewinnen auf der Basis dieser Überlegungen insofern an Bedeutung, als sie als Teil der Sozialisa-

(18) KRITZ-BRANDT, a.a.O. S. 69/70.

tionsinstanz Schule (19) unmittelbar auf die in der primären Sozialisation erworbenen Vorstellungen aufbauen, ihnen damit die Aufgabe zufällt, diese damit weiterzuentwickeln, zu problematisieren und zu hinterfragen.

Der im Lehrbuch dargebotene Inhalt sollte also auf die Frauenfrage bezogen konkret die gesellschaftliche Lage der Frau in ihren Konflikten widerspiegeln, wie sie sich tatsächlich darstellen, und nicht einseitig etwa die Mutterfunktion verabsolutieren, um so die am Unterricht beteiligten Mädchen zur Erkenntnisfähigkeit ihrer sozialen Lage und damit erst zur Basis der Durchsetzungsmöglichkeit ihrer eigenen Interessen im Sinne einer verstärkten Realitätserkenntnis und Realitätstüchtigkeit zu führen. Die am Unterricht beteiligten Jungen sollten dabei in ihrer Erkenntnisfähigkeit für die Probleme der Frau gefordert werden, denn deren Probleme sind insgesamt auch die des Mannes und können nur in gemeinsamer Arbeit gelöst werden.

Die Aufgabe, soziale Stereotype zu hinterfragen, wurde sich demnach nicht nur auf die Frage der Berufs- und Hausfrauentätigkeit der Frau beziehen, sondern auch auf die diese Trennung untermauernden sogenannten geschlechtsspezifischen Verhaltensweisen und Charakteristika (20).

B.2. *Analyse des Lehrbuchs "Etudes françaises" auf seine Wiedergabe des Frauenbildes hin*

Auf seine Wiedergabe des Frauenbildes hin untersucht wurde das Französischlehrbuch "Etudes françaises" für die Sekundarstufe I, Ausgabe B, Teil 1 und 2 (21). Bei der Hinterfragung der im Lehrbuch vermittelten Inhalte zur sozialen Stellung der Frau sollen insbesondere die hessischen *Rahmenrichtlinien Neue Sprachen* berücksichtigt werden, da das untersuchte Lehrbuch in Hessen verbreitet ist (22).

B.2. a) Zur Rolle der Frau in Band I des Lehrbuchs

Im ersten Band befaßt sich das Lehrbuch "Etudes françaises" in der ersten Phase der Spracherlernung mit kurzen, bebilderten Texten mit einfachen Alltagserlebnissen aus Familie, Kinderwelt und Schule.

(19) Rahmenrichtlinien Neue Sprachen, Sekundarstufe I. Hrsg.: Der Hessische Kultusminister (Abk.: HRRL), S. 11-12, S. 71-72 (1972).

(20) Vgl. die Forderungen der HRRL, S. 9-12, S. 71 ff.

(21) *Etudes Françaises*, Ausgabe B, Teil 1 und 2, Klett-Verlag. Hrsg. R. Erdle-Hahner und H. W. Klein, unter Mitwirkung von Charles Muller, Stuttgart, 3. Aufl. 1970.

(22) Vgl. HRRL, *a.a.O.*

Die Rolle der Frau wird im gesamten ersten Band vorrangig als Tätigkeit als Hausfrau und Mutter dargestellt, wobei der Übungsteil inhaltlich den Lektionenteil vertieft. Es finden sich kaum weibliche Berufsausübende, nicht einmal in den traditionellen Frauenberufen wie Lehrerin, Ärztin oder Verkäuferin, wobei ein männlicher Arzt einmal (I, 43) [23] und der Lehrer gehäuft vorkommen, aber lediglich eine Frau als Studienrätin (I, 9) und eine als Reinemachefrau (I, 71). Die Rolle der Frau als Mutter und Hausfrau wird dagegen in allen Details ausgeführt; ihr ist sogar eine spezielle Lektion Nr 25 A gewidmet, mit dem Titel "La journée d'une maitresse de maison" (I, 71). Die Mutter steht demnach als erste auf und weckt die Kinder, bereitet das Frühstück (I, 51 ; I, 125) und bedient die ganze Familie, insbesondere den Mann (I, 41 ; 115). Sie räumt morgens die Wohnung auf und gibt, bevor sie einkaufen geht, um Geld zu sparen, der Putzfrau Anweisungen zur Hausarbeit (I, 71).

Sie geht ganz in ihrer Aufgabe als Hausfrau und Erzieherin der Kinder auf. Sie kocht, putzt Gemüse (I, 72 ; 103 ; 113), backt Kuchen (I, 99 ; 92 ; 108), serviert Essen (I, 82 ; 99), näht (I, 99), packt Koffer für die Kinder (I, 108) und kümmert sich bis zum späten Abend um die Hausarbeit (I, 71). Im Urlaub beim Camping erledigt sie das Kochen (I, 74), beim Picknick am Sonntag kümmert sie sich ebenfalls um die Mahlzeit, während der Vater ihr die Büchsen öffnet (I, 41). Sie pflegt die Kinder, wenn sie krank sind (I, 43) und erzieht sie (I, 105 ; 131) ; sie hält sie zur Hilfe und zum Aufräumen an (I, 105 ; 44 ; 111), fordert sie zur Beendigung ihrer Spiele auf (I, 44), überwacht die Hausaufgaben (I, 44) und hält sie vom Vater fern, der Ruhe braucht, wenn er von der Arbeit nach Hause kommt (I, 92) und Mutter ihm zur Entspannung den Radioapparat einschaltet (I, 106). Sogar bevor sie das Haus verläßt, gibt sie der Putzfrau noch Erziehungsanweisungen (I, 126).

Sie ist trotz ihrer aufopferungsvollen Arbeit, bei der sie nie an sich selbst denkt ("Certes, elle n'a guère le temps de penser à elle, mais elle n'est jamais triste") immer fröhlich und gut gelaunt, kennt keine Müdigkeit und ist abends, in bester Form, noch bereit, im eleganten Kleid mit dem Vater auszugehen (I, 72 ; 126).

Zum Dank für ihre aufopferungsvolle Tätigkeit belohnt sie der Sohn mit Blumen (I, 99).

(23) Im folgenden wird nur noch die Zahl des Bandes in römischen Ziffern (I bzw. II) und die Seitenzahl in arabischen Ziffern angegeben. Sämtliche Belege sind im Anhang in der Reihenfolge ihres Auftretens angeführt.

Das Wort *bavarder*, d.h. "klatschen", wird im Zusammenhang mit Frauen eingeführt (I, 27) und komplettiert so das Frauenbild.

B.2. b) Zur Rolle des Mädchens in Band I des Lehrbuchs

Die Rolle des Mädchens im Lehrbuch entspricht seiner Vorbereitung auf das dargestellte Frauenbild.

Es hilft der Mutter bei der Hausarbeit (I, 44 ; 96) und ersetzt sie im Notfall in der Leitung des Haushalts, etwa bei Krankheit der Mutter. Dabei schickt es den Bruder zum Einkaufen, während es selbst die Küchenarbeit erledigt (I, 49). Ebenso kocht das Mädchen selbstverständlich beim Kindercamping und leistet den Jungen lediglich Hilfestellung beim Zeltbau (I, 55). Die Mädchen sind in der Schule die braveren und fleißigsten (I, 38 ; 100 ; 133) und tragen hübsche, neue Röcke (I, 40).

Kennzeichnende weibliche Aktivitäten sind Reisen (I, 65/66) und Blumenpflücken (I, 18). Eine ganze Lektion wird der "weiblichen" Eitelkeit in der Form einer Anekdote gewidmet (I, 45/46).

B.2. c) Zum Frauenbild in Band II des Lehrbuchs

Band II des Lehrbuchs führt das in Band I gegebene Rollenbild der Frau mit erweitertem Wortschatz fort.

Zunächst soll festgestellt werden, daß von allein 30 Lektionen in Band II nur zwei Frauengeschichten zum Thema haben, nämlich die Lektion 3 mit dem Thema "Jeanne d'Arc" und die Lektion 16 "Le sort cruel d'une mère bretonne", wogegen 17 Lektionen Männerleben behandeln, während die restlichen sieben Lektionen Gegenstandsschilderungen enthalten. In dieser Lektionensammlung spiegelt sich also die patriarchalisch-männerorientierte Kultur wieder, die allein dem Mann maßgebende Funktionen gestattet.

Lektion 16 hat die Frau als liebende Mutter zum Gegenstand, die sich vor Schmerz über ihren auf See gestorbenen Sohn ins Meer stürzen will (II, 43).

In Lektion 23, "Les français au Canada", rettet ein beherztes Mädchen eine Gruppe von Menschen durch ihren Mut vor dem Tod durch die Indianer. Ihre Belohnung findet sie dann in der Ehe mit einem besonders heldenmütigen Mann (II, 62/63).

Die Tätigkeit der Frau in Band II, falls sie überhaupt erwähnt wird, besteht in Kochen und Kinderhüten (II, 15), weinen und um Gnade bitten für einen Mann (II, 37), in der Begleitung des Mannes auf Geschäftsreisen, was ihr Gelegenheit zum Bummeln und Einkaufen gibt (II, 41) und

in der Darstellung von Schönheit durch "Pariser Chic" (II, 101 ; 122 ; 128 ; 159).

Erziehung und Hausarbeit bestimmen auch in dem die Lektionen ergänzenden Übungsteil die Rolle der Frau (II, 85 ; 88 ; 90 ; 96 ; 98 ; 101 ; 103 ; 115 ; 117 ; 124 ; 126 ; 143 ; 150 ; 152).

In Lektion 29 A "Aspects de la vie sociale en France" wird sogar auf das Problem der Frauenarbeit und ihre Vereinbarkeit mit der Mutterrolle hingewiesen. In der in Form eines Dialogs gehaltenen Lektion stellt der Frager eine *question indiscrète* an den Franzosen : "Pourquoi M^me^ Garreau travaille-t-elle aussi?" Er erhält zur Antwort, daß viele Frauen in Frankreich arbeiten würden, um das Leben ihrer Familie mit Konfort zu bereichern oder um die Familie aus unmittelbarer Not zu befreien, weil der Mann nicht genügend Geld verdiene (II, 80).

In der ergänzenden Übung wird die Auffassung vertreten, daß Frauen mit Kindern generell nicht arbeiten sollten und statt dessen staatliche Hilfen für Familien mit zu geringem Einkommen geleistet werden sollten (II, 158/59).

B.2. d) Zur Rolle des Mannes als notwendiges Äquivalent

Da der Mann bzw. Junge als notwendiges Äquivalent die Tätigkeit und das Vorstellungsbild von der Frau abgrenzt, soll noch kurz auf dessen Rolle im Lehrbuch eingegangen werden. Wie bereits angedeutet wurde, übernimmt der Mann im Lehrbuch allein die Rolle des aktiven Gestalters der Umwelt des Menschen.

In Band I wird er dargestellt, sei es als Lehrer (I, 10 ; 36 ; 65), Arzt (I, 43), Büroangestellter (I, 44), Polizist, Verkäufer (I, 62), Rundfunksprecher (I, 63), Lastwagenfahrer (I, 69), Bergsteiger (I, 75), Rennfahrer (I, 77), Wettkampfsieger (I, 78), Bürgermeister, Verbrecher (I, 80), in Band II quasi auf einer höheren Ebene der Umweltbeherrschung als Polizeikommissar (II, 8), Fliegerheld (II, 10), Bildhauer (II, 15), Komiker (II, 19), Erfinder (II, 21), Konstrukteur (II, 24), Techniker (II, 26), Held (II, 31 ; 36 ; 39), Künstler (II, 54), König (II, 46 ; 51), Feldherr (II, 70), Dichter (II, 73) und Gelehrter (II, 76).

In Band I wird insbesondere in den Familienszenen die ökonomische und daraus abgeleitete generelle Dominanz des Vaters betont.

Er allein kauft ein Auto, das ihm allein gehört und das er allein fährt (I, 57 ; 106), er sucht die neue Wohnung für die Familie aus (I, 58, 59) und bestimmt bei Familienausflügen, wann und wo gegessen wird (I, 60).

Er hört Radio und liest Zeitung (I, 92; 106; 111), wechselt Reifen, während sein Sohn interessiert zusieht, um ihm einmal nachzueifern (I, 57).

Ebenso wie dem Mann werden dem Jungen bestimmte, sogenannte männliche Eigenschaften zugeschrieben, angefangen beim Ertragen der kalten Dusche im Feriencamp (I, 79) bis zu den technischen Fähigkeiten wie Feueranzünden, Zeltaufbauen (I, 55) und Jungenspielen (I, 79).

Dazu ergänzt die Rollendarstellung des Mannes als Identifikationsobjekt für den Jungen dessen Ausrichtung auf das Vorbild vom mutigen und harten Mann, dem allein die Fähigkeit zur Tätigkeit in der Produktionssphäre zukommt.

B.3. *Versuch eines Defizitkatalogs*

Aufgabe der politischen Bildung im Unterricht, also auch der gesellschaftlich-politischen Inhalte im Fremdsprachenunterricht, sollte es während der Lernphase in der sekundären Sozialisationsagentur Schule nach Fischer sein, eine Korrektur von in der primären familialen Sozialisation erhaltenen Werten auf der Basis rationaler Analyse zu erzielen. Erste Aufgabe der Unterrichtsinhalte wäre demnach, dem Schüler eine reflektierte Bewußtseinswerdung zu ermöglichen und ihn nicht auf der emotionalen, kindlichen Stufe der Bewußtseinsbildung der primären Sozialisation stehen zu lassen (24).

Welche Defizite weist das Lehrbuch in Bezug auf die Frauenfrage, gemessen an diesem Ziel der rationalen Analyse, also auf?

1. Das Lehrbuch geht rein von der traditionellen Arbeitsteilung in Hausfrauentätigkeit der Frau und Berufstätigkeit des Vaters aus und ordnet beiden entsprechende Geschlechtsrollenstereotype zu. Speziell für die zu unterrichtenden Mädchen besteht also ein Defizit hinsichtlich der Frage, wie sie ihre "eigenen Interessen und Gedanken versprachlichen" können sollen angesichts solch einseitiger Darstellungen der Frauenrolle (25). Das Lehrbuch stellt also soziale Stereotype der Frau nicht in Frage und ist weit davon entfernt, die moderne Arbeitswelt der Frau mit ihren Konfliktsituationen speziell für sie darzustellen (26).

(24) Kurt Gerhard FISCHER. *Einführung in die politische Bildung*. Stuttgart, 1970, S. 10f.
(25) Vgl. HRRL, S. 9.
(26) HRRL, S. 12.

2. Weiter fehlt im Lehrbuch die Darstellung dessen, daß auch Frauen als Menschen das intellektuelle und emotionale Interesse haben, "Natur" zu beherrschen und "Geschichte" zu machen, d.h. es fehlt überhaupt die Erkenntnis und damit der Versuch der Bewußtmachung dessen, daß die Frau "allgemein-menschliche" Bedürfnisse haben könnte, die über ihre traditionelle Rolle hinausgehen. Der Ansatz, der Frau auf diesem Gebiet schlicht Menschenrechte zu verweigern, wird einfach als naturgegeben dargestellt.
3. Die Tatsache, daß die Frau längst in die Produktionssphäre eingedrungen ist, wird ignoriert und statt dessen eine atypische Mittelstandsidylle dargeboten, bei der sogar die Hausfrau über eine Putzhilfe verfügt.
4. Die wenigen berufstätigen Frauen werden in untergeordneten Funktionen ohne Problematisierung der Ursachen als naturgegeben hingenommen.
5. Es fehlt die positive Darstellung dessen, daß die Frau aus allen öffentlich-relevanten Tätigkeiten in Politik, Gesellschaft und Kultur ausgeschlossen ist, und die Frage nach den Gründen für diesen Ausschluß.
6. Es fehlt weiter die Problematisierung der Geschlechtsrollenstereotype in psychologischer Hinsicht, etwa ein Hinweis auf die Bedeutung von Vorurteilen in dieser Frage.
7. Es fehlt weitgehend die Frage nach der Vereinbarkeit von Berufstätigkeit und Mutterrolle und die kritische Betrachtung dieses Problems hinsichtlich der Rolle des Mannes in dieser Frage und der gesellschaftlichen Hilfestellungen für berufstätig sein wollende Mütter, ebenso für zur außerhäuslichen Arbeit gezwungene Frauen.
8. Es fehlt zudem die Frage nach der sozialen Bedeutung der reinen Hausfrauentätigkeit für die Frau, die Sichtbarmachung der ökonomischen, psychischen und sozialen Abhängigkeit der Nur-Hausfrau von ihrem Mann als lebensnotwendigen Ernäher und damit die Frage nach dem Nutznießer dieses Rollensystems.

C. Zur Frage der Problematik eines neuen Frauenbildes in den Lehrbüchern und den damit zusammenhängenden Fragen der Definition des Frauenproblems und der zu bietenden Lösungsvorschläge

Angesichts der im Lehrbuch vorgefundenen Mutterschaftsideologie und des aufgestellten kurzen Defizitkataloges stellt sich die Frage, welches Frauenbild anstelle des alten Rollenbildes und welche Darstellung der

Frauenlage in den Lehrbüchern konkret vermittelt werden soll, zumal die Diskussion um die Rolle und das Selbstverständnis der Frau sehr konträr und keineswegs unproblematisch ist.

C.1. *Der marxistisch-orthodoxe Ansatz zur Frauenfrage*

Die marxistisch orientierte Theorie zur Frauenfrage geht seit Engels und Bebel (27) davon aus, daß die Frauenfrage keine Frauenfrage, sondern im Kern eine Klassenfrage sei, da sie mit der Entstehung des Privateigentums und damit der Unterdrückung auch der Frau begonnen habe und folglich nur mit der Aufhebung des Proletariats als Klasse zu lösen sei bzw. sich dann von selbst auflöse (28). Die Frauenfrage existiert als Nebenwiderspruch neben dem Hauptwiderspruch zwischen Proletariat und Bürgertum und ist somit als nebensächlich zu betrachten.

Diese Auffassung wird etwa von Frigga Haug vertreten (29), die sich damit gegen große Teile vor allem der amerikanischen Frauenrechtsbewegung richtet (30), die sie folgendermaßen charakterisiert:

> "So buntscheckig aber die Erscheinungsformen sind, reduzieren sie sich doch ihrem Wesen nach allesamt auf die Auffassung des Geschlechterkampfs als Gesellschaft konstituierende Beziehung, sind sie in ihrer Wirkung demnach prinzipiell unpolitisch und in diesem Sinne antisozialistisch" (31).

(27) Friedrich Engels, *Der Ursprung der Familie, des Privateigentums und des Staates*. Berlin, 9. Aufl., 1970, S. 57, S. 64-67, S. 195-98; August Bebel, *Die Frau und der Sozialismus*. Berlin, 1973, 162. Aufl., S. 58/59.

(28) Engels, S. 66. Vgl. auch Menschik, *Gleichberechtigung*, S. 80.

(29) Frigga Haug, *Verteidigung der Frauenbewegung gegen den Feminismus*. In: *Das Argument 83*, 15. Jhg., Dezember 1973, Heft 11/12, S. 938-948.

(30) Z.B. maßgeblich vertreten durch: Kate Millet, *Sexual Politics*. London, 1971 (First Sphere Books edition); eine Sammlung von Texten amerikanischer Feministinnen: *Frauen - gemeinsam sind wir stark!* Texte und Materialien der *Women's liberation movement* in den USA. Hrsg. Arbeitskollektiv Sozialistischer Frauen. Frankfurt, 2. Aufl., 1972. In einem Vorwort zur Textsammlung wird die Haltung der orthodoxen Linken (DKP und nahestehende Organisationen) zur Frauenfrage kritisiert, insbesondere im Hinblick auf die "Nebenwiderspruchsthese", die die Frauenfrage ungerechtfertiger Weise zu einem Anhängsel der marxistischen Theorie mache und so den prinzipiell anderen und anders als in der Lohnarbeiterfrage gelagerten Unterdrückungsmechanismus gegenüber der Frau verkenne. Das Arbeitskollektiv sozialistischer Frauen erhebt die Forderung, daß neben dem Klassenwiderspruch Arbeiter-Kapitalist auch der Widerspruch Mann-Frau als grundlegend anerkannt werden müsse, daß neben der Forderung nach einer sozialistischen Revolution die Forderung nach einer Kulturrevolution des Verhältnisses der Geschlechter erhoben werden müsse. Zugleich verwahrt es sich gegen den Vorwurf des platten Anti-Kommunismus, der von der DKP-orientierten Theorie gegen jede andere als ihre eigene Theorie erhoben wird, u.a. mit dem Vorwurf der "bürgerlichen Beschränktheit". S. 7-9, Vorwort.

(31) Frigga Haug, S. 938.

Die orthodox-marxistische, d.h. am gesellschaftlichen Vorbild der Sowjetunion orientierte Frauenrechtstheorie fordert dagegen :

> "Die Frau muß unter den bestehenden Produktionsverhältnissen dem Stand der Produktivkräfte gemäß die gleichen Bedingungen der Lohnarbeit erfahren wie der Mann. Die produktive Arbeit (...) ist die wesentliche Voraussetzung, um die Proletarierin zum Bewußtsein ihrer Klassenlage zu bringen" (32).

Daneben steht die Forderung nach der "Vergesellschaftung" von Kindererziehung und Hausarbeit und nach sozialen Reformen im Interesse der Frau.

Im Anschluß an Engels wird so die "Auflösung der bürgerlichen Familie" und ihrer Funktion als die den Mann und die Frau fesselnde ökonomisch basierte Sozialisationsagentur für die Kinder und die Übernahme ihrer Funktion durch die Gesellschaft gefordert (33).

(32) BRANDT/KOOTZ, S. 36.

Insbesondere Frigga HAUG wirft den amerikanischen und deutschen Feministinnen vor, durch ihren nicht-sozialistischen Ansatz (im Sinne der Nebenwidersprucbstheorie) die erfolgreiche Politisierung der Frau für den Kampf der Befreiung des Proletariats zu verhindern, die allein die Frauenbefreiung mit sich bringe : "Seit mehr als 100 Jahren allerdings steht nicht mehr die Emanzipation von Bevölkerungsteilen, sondern der Menschheit auf der Tagesordnung. Ihr entgegenzuwirken, ihr in den Rücken zu fallen ist (...) daher auch die Gefahr von Frauenorganisationen. Eine besonders schlagkräftige Waffe im Kampf gegen die wirkliche Politisierung der Frauen ist der Feminismus in vielerlei Gestalt." HAUG, *Argument 83*, S. 942.

Dieser Ansatz von Frigga HAUG, Jutta MENSCHIK u.a. muß zurückgewiesen werden, da er eine unzulässige Einschränkung des Begriffs des politischen Kampfes bedeutet, indem er als politisch nur das gelten läßt, was seiner Theorie folgt.

Auch mit der Theorie vom Geschlechterkampf läßt sich eine Frauenorganisation aufbauen bzw. wurde in den USA aufgebaut (z.B. die *NOW-National Organization of Women*), die bereits beträchtliche politische Erfolge im Kampf um die rechtliche Diskriminierung der Frau in den USA erzielt hat (vgl. Vorwort zu "Frauen - gemeinsam sind wir stark!", S. 16/17). Zudem ist kultureller und sozialer Kampf der Frau wohl nicht ohne politische Implikationen zu denken. Der Anspruch von HAUG u.a. entpuppt sich daher als ideologischer Absolutheitsanspruch, der durch den Vorwurf des a-politischen einen nicht-marxistischen (etwa : Alice SCHWARZER, *Frauenarbeit-Frauenbefreiung*. Frankfurt, 1973, edition suhrkamp, 637) und einen nicht genehmen marxistischen Ansatz (wie den das Arbeitskollektivs sozialistischer Frauen) zu diffamieren versucht.

(33) Die Forderung nach Aufhebung der Familie und Vergesellschaftung der Hausarbeit wird von verschiedensten Autoren unterstützt, so BRANDT/KOOTZ, S. 24 ; GOTTSCHALCH-SCHONWETTER, *Sozialisationsforschung*, S. 122 ; A. CIPA, J. FRANCKEN, F. HERVÉ und A. SCHWEICHOFER, *Zur Entwicklung der Frauenbewegung in den USA, Frankreich und der BRD*, in : *Blätter für deutsche und internationale Politik*, 7, 1974, S. 720-733, S. 727.

Für die Befreiung der Frau, Hrsg. Marianne KONZE, Frankfurt/M., 1972, MTB, Reihe Marxismus aktuell, 37, S. 8. Ernst BLOCH, *Kampf ums neue Weib*. In : *Das Argument 22*, 4. Jhg., Heft 3, 6. Aufl. 1970, S. 49-59 ; S. 54.

C.2. *Einige Anmerkungen zu diesem Ansatz zur Beurteilung der Frauenfrage*

Ludmilla Müller stellt in ihrem Aufsatz "Einbeziehung der Frauen in die Produktion als Weg zur Emanzipation?" (34) dagegen die These auf, daß diese Forderungen abstrakt-theoretisch seien und die tatsächliche Belastung der Frau durch Kinderaufzucht und Hausarbeit ignorierten. Obwohl sie ebenfalls von der These ausgeht, daß nur die aktive Gestaltung der Umwelt durch produktive Arbeit die Frau aus ihrer gesellschaftlichen Isolation herausführen kann, gibt sie jedoch zu bedenken, daß die Einbeziehung der Frau in die Produktion in unserer Gesellschaft gerade die Flucht in die Sphäre des reproduktiven Privatlebens fördert. Die Hinwendung zur traditionellen Rolle erfolge zwangsläufig, berücksichtige man die außerordentlich hohe zeitliche und arbeitsmäßige Belastung der Frau und Mutter mit der Doppelrolle, die zu schweren psychischen und körperlichen Schäden führe und sogar eine höhere Sterblichkeitsrate als bei berufstätigen Männern zur Folge hat (35). Gerade deshalb lehnen die meisten Mütter die Berufstätigkeit ab (36). Es zeigt sich also praktisch, daß die pure Forderung nach Einbeziehung der Frau in die Produktion nicht 'frauengerecht' ist, da sie die Rolle der Frau als Mutter und die gesamte arbeitsintensive Belastung durch die Hausarbeit ignoriert — zumal die totale Vergesellschaftung, d.h. Auflösung der Privatsphäre und damit der dem Privaten zu widmenden Arbeit, wohl schlecht möglich und kaum praktikabel ist, es sei denn, man wolle die Menschheit in praktisch zu reinigende Kasernen und Wohnsilos sperren, bei Kantinenkost und Trennung von Eltern und Kindern. Zudem vernachlässigt die einseitige Forderung nach Einbeziehung der Frau in den Produktionsprozeß die zentrale Frage nach der Kindererziehung insbesondere im Säuglingsalter, wo die Frage nach der Wichtigkeit einer Bezugsperson für das Kind nicht so einfach als geklärt betrachtet werden darf (37).

C.3. *Einige Bemerkungen zur feministischen Beurteilung der Frauenfrage*

Der Widerspruch zwischen Privatsphäre und öffentlicher Tätigkeit als Rollenkonflikt beruht also wesentlich auf der Mutterrolle, d.h. auf der

(34) Vgl. Anm. 17.
(35) Ebenda.
(36) Ebenda und vgl. BRANDT/KOOTZ, S. 65, S. 117/18.
(37) Wie dies etwa bei Jutta MENSCHIK, *Gleichberechtigung*, S. 146, geschieht.

Grundtatsache des biologischen Unterschieds zwischen Mann und Frau, der der Frau die Last des Kindergebärens zuweist.

Ohne diese von der Natur gegebene Tatsache gäbe es wohl keine Frauenfrage, da hierin die körperliche Schwäche der Frau und ihre soziale Gefesseltheit begründet ist, denn erst durch ihren zeitweisen "Ausfall" aus der Produktion ist ihre Bindung an das Kind und das Haus begründet. Folgerichtig stellt schon die Frauenrechtlerin Simone de Beauvoir fest, eine "Emanzipation" der Frau sei, solange diese Kinder gebäre, unmöglich, da gerade durch den Gebärzwang die körperliche Schwäche der Frau und ihre Unterlegenheit gegenüber dem Mann historisch begründet sei und auch weiter die Unterdrückung der Frau durch den Mann verursacht werde (38).

Die radikale amerikanische Feministinnenbewegung um Shulamith Firestone übernimmt diese Auffassung und sieht in dem biologischen Gesetz der Mutterschaft das Grundübel der Frauenunterdrückung. Das Emanzipationsproblem soll nach deren Auffassung durch Verweigerung der Mutterschaft gelöst werden — das Kindergebären durch retortenmäßige Kinderzucht ersetzt werden, heterosexuelle Beziehungen zwischen Mann und Frau durch homosexuelle Beziehungen der Frauen zueinander ersetzt werden, um so jede Unterdrückung der Frau durch den Mann im Keim zu ersticken (39).

Diese totale Verweigerung der Frauenrolle beruht auf der zweiten komplementären Zentralthese dieser Feministinnenbewegung, nämlich der Auffassung vom Geschlechterkampf als konstituierendes Merkmal der Geschlechterbeziehungen, der durch die überlegene Körperkraft des Mannes durch das Nicht-Gebärenmüssen begründet sei und daher nur durch die Verweigerung der Mutterschaft auf gleicher Ebene geführt werden könne (40).

Ziel jeder Emanzipationsstrategie der Frau müsse es daher sein, a) die Mutterschaft abzulehnen und b) die Männerwelt zu bekämpfen, um sich selbst an die, am besten dominierende, Stelle zwecks Umerziehung des Mannes zu setzen (41). Im Grunde geht diese Theorie davon aus, das Ein-

(38) Vgl. ausführlich mit Belegen: Simone DE BEAUVOIR, S. 69-86.

(39) Shulamith FIRESTONE, *Frauenbefreiung und sexuelle Revolution*. Frankfurt/Main, 1975 (Fischer-Taschenbuch Nr. 1488). Vgl. dazu: Rudolf AUGSTEIN, *Der Weiblichkeitswahn*. Spiegel-Essay, in: *Der Spiegel*, Nr. 10, 3. März 1975, S. 132-33.

(40) AUGSTEIN, S. 132.

(41) Ebenda.

dringen der Frau in die Produktion und in die Öffentlichkeit also mit dem Verzicht auf die Mutterrolle zu bezahlen, um so den Rollenkonflikt zu vermeiden.

C.4. *Subjektive zusammenfassende Bewertung*

Beide Ansätze zur Emanzipationstheorie gehen also von einem Primat der Arbeit der Frau im Produktionsprozeß aus, die zu ihrer "Emanzipation" notwendig sei, wobei die orthodox-marxistische Theorie nach Auffassung der Verfasserin die Gebundenheit der Frau durch die Mutterschaft nicht genügend berücksichtigt.

Auch die Lösung der Frauenfrage durch die totale Ablehnung der Mutterrolle muß wohl negiert werden. Eine solche Forderung ist wohl zum ersten völlig unrealistisch, weil sie eine Gesellschaft zur Selbstauflösung zwingen würde und sicher nicht auf Zustimmung in weiten Kreisen der Frauenwelt stoßen würde.

Zum anderen aber bedeutet die Ablehnung der eigenen körperlichen Beschaffenheit als Frau gerade die Anerkennung der "Superiorität" des Mannes. Indem das eigene körperhafte Selbst als Frau abgelehnt wird, weil es die Frau gegenüber dem Mann biologisch benachteilige, bestätigt sich der alte patriarchalische Satz, nach dem die Frau nichts weiter als ein verunglückter Mann ist (42). Die Negierung seiner selbst als "Körperwesen" Frau führt so zur totalen Selbstverleugnung und Unterwerfung unter das männliche Prinzip — bedeutet also Fremdbestimmung und Anerkennung der Biologie des Mannes als alleinigem Maßstab für menschliche Beschaffenheit und Existenz. Der Mann wird wieder zum Maß aller Dinge erklärt — obwohl es gerade Ziel der Frauenbewegung sein muß, der Frau gleichberechtigt neben dem Mann als Menschen einen Platz zu sichern. Eine ernsthafte Frauenemanzipationsbewegung müßte vielmehr darauf abzielen, der Frau sowohl die Verwirklichung ihrer allgemein-menschlichen Fähigkeiten und Bedürfnisse gegenüber Natur und Gesellschaft als auch die Ausübung ihrer Mutterfunktion ohne Überbelastung und Benachteiligung gegenüber dem Mann zu erkämpfen, und zwar bei gleicher materieller, rechtlicher und sozialer Absicherung und gesellschaftlicher Wertschätzung, wie sie in unserer Gesellschaft dem Mann zukommt.

(42) Simone DE BEAUVOIR, S. 10 ; so etwa war Aristoteles' Auffassung von der Frau geprägt, die sich dann in der christlichen Tradition wiederfindet.

Emanzipation als Selbstbestimmung begriffen (43) müßte demnach eine Lebensweise gestatten, die sich die Frau selbst wählt und die ihrer biologischen Natur gemäß wäre und den neurotischen Haß auf den eigenen Körper, wie ihn die amerikanische Frauenbewegung wohl doch propagiert, vermeiden würde. Die Miteinbeziehung der Frau in die Produktionssphäre kann dabei nur erfolgen durch eine Umgestaltung des Verhältnisses der Geschlechter in dem Sinne, daß auch der Mann seinen Teil an der praktischen privaten Arbeit übernimmt, um so der Frau auch öffentliche Arbeit zu ermöglichen, was andererseits eine völlige Umstrukturierung beider Arbeitsbereiche bedeutet und eine gleichmäßige Beteiligung beider Geschlechter an privater und öffentlicher Arbeit beinhalten würde.

Dies wäre die gerechteste Lösung, wenn auch sicher nicht immer die am besten zu verwirklichende. Als Minimalforderung bleibt aber für die reproduktiv tätige "Nur"-Hausfrau (oder auch den Hausmann), die ihre Rolle frei gewählt haben, die Forderung nach völliger materieller und sozialer Gleichstellung und dem gleichen Maß an Unabhängigkeit, wie sie im Rahmen unserer Gesellschaft für den Berufstätigen besteht.

> "La force est une puissance physique ; je ne vois point quelle moralité peut résulter de ses effets. (...) Convenons donc que force ne fait pas droit (...)" (44)
>
> J. J. ROUSSEAU

(43) Zum Begriff der Emanzipation : das Wort 'Emanzipation' bedeutet lat. 'Entlassenwerden aus dem mancipium', d.h. der väterlichen Herrschaft ledig werden ; man versteht darunter einen "Prozeß der Befreiung aus einem Zustand der Abhängigkeit zu Mündigkeit und Selbstbestimmung" (...) bald auf die Befreiung unterprivilegierter Gruppen (z.B. der Frauen), bezogen. Aus : Hanno DRECHSLER, Wolfgang HILLIGEN, Franz NEUMANN, *Gesellschaft und Staat. Lexikon der Politik*, 3. Aufl., Baden-Baden, 1973, S. 141.

(44) Jean-Jacques ROUSSEAU, *Du Contrat Social ou principes du droit politique*. Paris, 1966, S. 44/45. Buch I, Kapitel 3. Die deutsche Übersetzung des Zitats lautet :

"Die Stärke ist ein physisches Vermögen ; ich begreife nicht, welche sittliche Verpflichtung aus ihren Wirkungen hervorgehen kann. (...) Gestehen wir also, daß Stärke kein Recht gewährt (...)"

J. J. R., *Der Gesellschaftsvertrag*, 3, S. 9/10, in der Übersetzung bei Reclam, Stuttgart, 1971.

ANHANG

Belegstellen in der Reihenfolge ihres Auftretens (vgl. Anm. 23)

I, 43 : "L'après-midi, le médecin arrive." (mit Illustration)

I, 9 : Erkenntlich am : "Bonjour, Madame."

I, 71 : "(...) La femme de ménage doit arriver d'un moment à l'autre."

I, 51 : "Le réveil sonne. (...) Alors Madame Legrand ouvre les portes de leurs chambres et dit : Levez-vous, les enfants. C'est l'heure ! (...) Ils avalent vite leur café au lait, mangent un peu de pain beurré (...)."

I, 125 : "(...) Qui prépare le café ?"

I, 41 : "Dimanche matin. M. Legrand et les enfants sont dans la salle à manger. (...) Mme Legrand apporte le café et le lait. Elle verse d'abord du café dans les bols et ajoute du sucre et du lait. Puis elle coupe le pain et fait les tartines. (...) Mme Legrand donne à Marcel du pain, du beurre, du jambon, du fromage, de l'eau minérale, des œufs et les mirabelles. (...) Elle coupe le pain et partage le jambon et le fromage."

I, 115 : "Maman me donne ma serviette. Elle nous donne trois petits pains. Elle donne le bol à Jean. Elle donne les cigarettes à Papa."

I, 71 : "Mme Lenormand lui donne des ordres."

I, 72 : "Mme Lenormand s'occupe du déjeuner."

I, 103 : "Maman épluche un chou."

I, 113 : "Elle épluche les pommes de terre."

I, 92 : "Maman fait des tartines."

I, 108 : "Pour qui est-ce que Maman fait toutes ces tartines ?"

I, 82 : "Mme Legrand fait ..." ("Le petit déjeuner")

I, 99 : "Elle donne une tartine à Thomas."

I, 99 : "Maman fait une jolie robe."

I, 108 : "Maman met tous les vêtements dans la grosse valise."

I, 71 : "Il est sept heures. Mme Lenormand réveille Guy et Yves. Elle même est déjà debout depuis une demi-heure. Elle leur a préparé le petit déjeuner. Maintenant elle va mettre le couvert. (...) Mme Lenormand n'a pas le temps de se reposer. Son travail continue. D'abord elle fait le lit des garçons. Ensuite elle s'occupe de la salle de séjour : elle vide et essuie les cendriers, elle enlève la poussière, elle met de l'ordre dans la pièce. Puis elle fait le café de son mari (...). (...) la petite Christiane se réveille. Mme Lenormand (...) va laver et habiller sa fille. (...) Elle fait toujours ses courses elle-même. (...) Elle va au marché et achète un chou-fleur. (...) Elle paie et va chez le boucher. (...) Encore du pain et elle peut rentrer. Mme Lenormand s'occupe du déjeuner. On déjeune. Puis toute la famille se repose une demiheure. (...) A deux heures et demie (...) Mme Lenormand se met à raccomoder. (...) elle pense déjà au dîner."

I, 74 : Wird aus einer Illustration ersichtlich.

I, 41 : S.o.

I, 43 : "Depuis trois jours, Marcel a la grippe. (...) Maman entre dans sa chambre. — Comment vas-tu, mon chéri ? dit-elle. — Je vais bien, maman, mais j'ai soif. — Je vais chercher quelque chose à boire. Madame Legrand va à la cuisine. Elle rentre dans la chambre avec de l'orangeade. (...) Puis elle arrange le lit de Marcel : elle secoue son oreiller et elle tire les draps et les couvertures. Ensuite elle ouvre la fenêtre (...)."

I, 105 : "Maman leur dit ... ranger les jouets."
I, 131 : "Maman va faire un voyage. Elle nous (me) dit ce qu'il faut faire."
I, 105 : "Les enfants aident leur mère ... laver les assiettes."
I, 44 : "Le train s'arrête ici. — Et le jeu aussi, dit M^me^ Legrand. Les garçons, eux, vont ranger le train, et les jeunes filles, elles, vont aller chercher des tasses et des assiettes. Il y a un bon goûter."
I, 111 : "Jean — va ranger tes affaires ; entends-tu ? — Oui maman, je vais les ranger tout de suite (...)"
I, 44 : S.o.
I, 72 : "Après le goûter, M^me^ Lenormand envoie les garçons faire leurs devoirs."
I, 92 : "Ne dérangez pas papa."
I, 106 : "M^me^ Legrand ouvre le poste de radio. M. Legrand écoute les informations."
I, 126 : "M^me^ Legrand ist eine gute Hausherrin. (...) Sie gibt der Putzfrau und den Kindern Anweisungen.
(...) Schicken Sie die Kinder nach dem Essen in den Garten (...) Die Kinder müssen spülen und Einkäufe machen. Odette muß ihre kleine Schwester waschen und anziehen."
I, 72 : "Le soir, elle est bien fatiguée et attend l'heure du coucher. Mais lorsque son mari l'invite à sortir avec lui, elle oublie toute sa fatigue, met une robe élégante et part avec lui bras dessus bras dessous."
I, 126 : "Heute geht sie mit ihrem Mann aus."
I, 99 : "Louis prend un bouquet de fleurs à sa mère."
I, 27 : "Madame Vermeil pose volontiers des questions, elle est un peu bavarde."
I, 44 : S.o.
I, 96 : "Heute macht Chantal die Besorgungen (...)
Claudine, bring den Staubsauger her und mach dein Bett. Gib auch den Blumen Wasser!"
I, 49 : "Madame Legrand est malade, mais Claudine et Marcel la remplacent avec plaisir. (...) C'est Claudine qui commande aujourd'hui. Elle est le chef de cuisine. — Marcel, va chercher le sac à provisions et va faire les courses. Voici de l'argent. (...) Pendant que Michel est en route, elle épluche les carottes. (...) Claudine surveille le repas sur le feu. Enfin leur papa rentre."
I, 55 : "Roger apporte ses affaires de camping, et ils commencent à dresser la tente. — Marcel, aide moi. (...) Cathérine, apporte-moi les piquets. (...) La tente est debout. (...) Ensuite, les garçons font un beau feu. Les jeunes filles s'occupent du déjeuner. Elles préparent une bonne soupe."
I, 38 : "L'élève travaille mal. La jeune fille travaille mieux."
I, 100 : "Mon frère n'aime pas travailler. (...) Il est paresseux. (...) Ma sœur (...) c'est une bonne élève."
I, 133 : "Claudine travaille plus que son frère."
I, 40 : "Elle porte toujours la belle robe."
I, 65/66 : Hier erfolgt die Schilderung von Reiseabenteuern in einer ganzen Lektion.
I, 18 : Illustration.
I, 45/46 : Titel der Lektion : "Claudine fait sa valise."
II, 15 : "Des hommes transportaient d'énormes pierres (...) Des jeunes filles et des enfants s'occupaient de la nourriture."
II, 37 : "L'exécution va commencer, quand la reine se jette aux pieds d'Édouard. Elle le supplie en pleurant (...)"

II, 41 : "(...) M. Guiraud et M. Peytavit, maire de Monestier, sont allés à Carcassonne. Leurs femmes les accompagnent, car cela leur plaît d'aller à la ville."

II, 101 : "Ma sœur est toujours la première à faire sa toilette. Son amie est très belle."

II, 122 : "Elle n'est pas jolie, mais elle plaît à tout le monde (...)"

II, 128 : "Voyez-vous la petite brune là-bas? A son chic, on reconnaît tout de suite la parisienne."

II, 159 : "Bei Legrands sind die Tochter ebenso hübsch wie die Mutter". (Aber) : "Er ist ebenso tapfer wie klug!"

II, 85 : "Ne faites pas tant de bruit, — dit Mme Legrand aux garçons."

II, 88 : "Elle rangea sa chambre comme elle la rangeait chaque matin." (Aber) : "Il acheta le même journal qu'il achetait chaque jour."

II, 90 : "Pendant qu'ils (regarder) les timbres, Mme Roussel (preparer) du café à la cuisine."

II, 96 : "Des jeunes filles préparaient la soupe du matin."

II, 98 : "Unsere Putzfrau singt immer beim Spülen." "Si vous faites la vaisselle, vous ferez plaisir à votre maman."

II, 101 : "Au chantier de la cathédrale, des jeunes filles ... la nourriture."

II, 103 : "Sur la table. Il y a du linge. Claudine l'a raccommodé."

II, 115 : "Maman se lève avant qu'il (ne faire) jour. Après qu'ils (avoir) diné, la maîtresse de maison les fit passer au salon."

II, 117 : "Maman a acheté ... douzaine d'œufs (...)"

II, 124 "Maman envisage ... leur offrir un délicieux déjeuner (...) Maman a envie ... faire un gâteau aux pêches pour le dessert. (...) Ainsi maman peut s'arrêter (...) travailler dans la cuisine."

II, 126 : "Les jeunes filles étaient occupées ... préparer la soupe."

II, 143 : "Pourquoi Mme Legrand fait-elle faire la cuisine à Marie? — Elle la lui fait pour l'intéresser au ménage."

II, 150 : "La femme de ménage passe l'aspirateur sur le tapis."

II, 152 : "Excusez-moi, mais il faut que je fasse la vaisselle maintenant."

II, 80 : "Monsieur, permettez-moi une question indiscrète (...) Pourquoi Mme Garreau travaille-t-elle aussi? Est-ce que toutes les femmes mariées travaillent en France?
— Non, pas toutes. Certaines qui gagnaient leur vie avant de se marier, gardent autant que possible leur métier pour contribuer à l'aisance de la famille. Mais dans d'autres cas, le salaire du mari est si insuffisant que la femme n'a pas le choix.
— Et l'Etat? Ne fait-il rien en faveur de la famille?
— Si, heureusement. Il donne des allocations familiales. (...) si la natalité est moins élevée que la mortalité, un peuple ne peut pas vivre.
— Et c'est l'Etat qui a réussi à écarter ce danger?
— Oui. Depuis qu'il accorde des allocations, les familles de trois ou quatre enfants ne sont plus aussi rares."

II, 158/159 : "La plupart des gens travaillent ... mais ils gagnent ... neu." (...) Es gibt viele Frauen, die arbeiten, weil der Lohn des Mannes nicht ausreichend ist. Wenn sie kleine Kinder haben, sollten die Frauen (eigentlich) zu Hause bleiben. Um es ihnen zu ermoglichen (...), hat der Staat die Familienbeihilfen geschaffen."

I, 10 : Illustration.

I, 36 : "(...) Voici le professeur. Il apporte les cahiers."
I, 65 : "Histoire de classe (...) L'instituteur (...)"
I, 43 : "(...) Marcel a la grippe (...) L'après-midi, le médecin arrive."
I, 44 : "C'est M. Legrand qui rentre de son bureau."
I, 62 : "Un agent de police arrête les voitures (...)" "Dans le magasin (...) Les vendeurs servent plusieurs personnes à la fois."
I, 63 : "Le lycée — une interview radiophonique. Le speaker (...)"
I, 69 : "(...) le chauffeur démarre (...) et le camion disparaît au coin de la rue."
I, 75 : "A l'assaut de l'Annapurna (...) La marche est épuisante. (...) Je me rend très bien compte du danger que nous courons (...) Mon camarade le sait également (...)"
I, 77 : "Chaque année, les plus faux cyclistes d'Europe se rencontrent en France pour courir le Tour de France."
I, 78 : "Le vainqueur de la course, un Belge, a fait son tour d'honneur."
I, 80 : "Un soir, nous dit le maire du village (..) j'étais allé à la préfecture, puis à la trésorerie, où j'avais touché une grosse somme d'argent (...) Tout à coup un homme a surgi devant moi, le revolver au poing (...)"
II, 8 : "Allô, le commissariat de police (...)? (...) Deux minutes plus tard, M. Roussel fait entrer l'inspecteur dans son bureau."
II, 10 : "Un héros de l'aviation commerciale. C'était en 1929. L'aviateur français Jean Mermoz cherchait un passage à travers les Andes (...)"
II, 15 : "(...) l'apprenti sculpteur Guillaume s'engagea dans la rue des forgerons (...) Guillaume dut aider son maître (...)"
II, 19 : "Une bonne vengeance", Anekdote.
II, 21 : "Les frères Montgolfier (...) Et le 11 novembre, pour la première fois, des hommes montent dans l'air à l'aide d'un ballon. (...) Les montgolfières ont été les précurseurs des ballons modernes."
II, 24 : "Ferdinand de Lesseps et le canal de Suez."
II, 26 : "La paquebot, 'France', chef-d'œuvre de la technique moderne."
II, 31 : "Dévouement héroique (...) M. Madeleine (...) venait de faire un dernier effort (...) Le vieux Fauchelet était sauvé."
II, 36 : "Le sacrifice des bourgeois de Calais".
II, 39 : "L'incendie (...) Dumont, je vous ordonne de descendre! Il répondit : — Capitaine, le devoir m'ordonne de rester. (...) il y a un homme par terre, au fond du couloir. (...) A peine avait-il dit ces mots (...) que le feu jaillit par tous les ouvertures de la maison (...)"
II, 54 : "Un grand comédien : Molière."
II, 46 : "Henri IV."
II, 51 : "La cour de Louis XIV."
II, 70 : "Napoléon Bonaparte."
II, 73 : "Un grand poète : Victor Hugo."
II, 76 : "Louis Pasteur."
I, 57 : "M. Legrand possède une nouvelle voiture. Aujourd'hui, il emmène sa famille en promenade. (...) M. Legrand est un bon conducteur (...)"
I, 106 : "M. Legrand va acheter une voiture neuve."
I, 58/59 : "Depuis des mois, les Legrand ont l'intention de déménager. (...) Un jour, M. Legrand rentre tard. Dès la porte d'entrée il crie : (...) J'ai une bonne nouvelle à vous annoncer. — Est-ce un nouveau logement? — Exactement."

I, 60 : "Un beau dimanche de printemps. (...) M. Legrand propose : — Finissons notre promenade et allons dîner. Tout près d'ici il y a un petit restaurant où on mange très bien. (...) — Aujourd'hui je vous paye un bon repas."

I, 92 : "Papa dit : 'Je vais écouter les informations. Chantal, ... le poste de radio.' Après les informations, les enfants font leurs devoirs. Maman ... le poste de radio."

I, 106 : "M^me^ Legrand ouvre le poste de radio. M. Legrand écoute les informations."

I, 111 : "Chaque soir, à dix heures, il écoute les informations."

I, 57 : "Qu'est-ce qui se passe, papa? demande Marcel — Eh bien, c'est un pneu. Qui est-ce qui va m'aider à changer la roue? — Moi papa. — M. Legrand ramasse les outils (...) Puis ils continuent leur promenade. Marcel observe chaque mouvement de son père : embrayage, frein, accélérateur. (...)"

I, 55 : S.o. S. 24.

I, 79 : "(...) On explorait la région, on pêchait des écrevisses, on jouait dans la forêt ou on escaladait des rochers. (...) Les jours de pluie, nous faisions des concours de dessin ou bien nous construisions des planeurs. Cela amusait toujours beaucoup les garçons. Lorsqu'il fait beau, nous jouions au basket-ball ou au football."

I, 79 : "7 heures : lever et douche froide."

LITERATURVERZEICHNIS

1. Arbeitskollektiv sozialistischer Frauen (Frankfurt), Frauen - gemeinsam sind wir stark! — Texte und Materialien des *Womens's liberation movement* in den USA. Frankfurt/M., 2. Aufl., 1972.
2. Rudolf Augstein, *Der Weiblichkeitswahn — Spiegel-Essay*. In : *Der Spiegel*, Nr. 10, 3. März 1975, S. 132/33.
3. Simone de Beauvoir, *Das andere Geschlecht. Sitte und Sexus der Frau*. Reinbeck bei Hamburg, 5. Aufl., 1974.
4. August Bebel, *Die Frau und der Sozialismus*. Berlin, 1973, 162. Aufl.
5. Dorothea Beilfuss, Ulf Preuss-Lausitz, *Zauberin und Arbeitstier, Die Frau im Lesebuch*. In : *Blätter für deutsche und internationale Politik*, 10, 1971, S. 1068-1082.
6. Ernst Bloch, *Kampf ums neue Weib*. In : *Das Argument*, 22, 4. Jhg., Heft 3, 6. Aufl., 1970, S. 49-59.
7. Gisela Brandt, Johanna Kootz, Gisela Steppke, *Zur Frauenfrage im Kapitalismus*. Frankfurt, 1973 (edition suhrkamp, 581).
8. Angelika Cipa u.a., *Zur Entwicklung der Frauenbewegung in den USA, Frankreich und der BRD*. In : *Blätter für deutsche und internationale Politik*, 7, 74, S. 720-733.
9. Helga Deppe-Wolfinger, Jutta von Freyberg, *Materialien zur sozialen Lage der Frauen in der BRD und der DDR*. In : *BRD-DDR — Vergleich der Gesellschaftssysteme*. Köln, 1971 (Kleine Bibliothek 13, Pahl-Rugenstein).
10. Renate Dorner, *Zum Frauenbild der Illustrierten*. In : *Das Argument*, 22, 4. Jhg. 1962, Heft 3, 6. Aufl., 1970, S. 41-48.

11. Hanno Drechsler, Wolfgang Hilligen, Franz Neumann, *Gesellschaft und Staat-Lexikon der Politik*. Baden-Baden, 3. Aufl., 1973.
12. R. Erdle-Hahner, H. W. Klein, Hrsg., unter der Mitwirkung von Charles Muller, *Etudes françaises*, Ausgabe B, Teil 1 und 2. Stuttgart, 3. Aufl., 1970 (Klett).
13. Friedrich Engels, *Der Ursprung der Familie, des Privateigentums und des Staates*. Berlin, 9. Aufl., 1970.
14. Shulamith Firestone, *Frauenbefreiung und sexuelle Revolution*. Frankfurt/M., 1975, (Fischer-TB 1488).
15. Kurt G. Fischer, *Einführung in die politische Bildung*. Stuttgart, 1970.
16. Wilfried Gottschalch, *Zur Soziologie der politischen Bildung*. Frankfurt, 2. Aufl., 1971.
17. Wilfried Gottschalch, Marina Neumann-Schönwetter, Gunther Soukup, *Sozialisationsforschung, Materialien, Probleme, Kritik*. Frankfurt/M., 1972.
18. Jürgen Habermas, *Thesen zur Theorie der Sozialisation. Stichworte und Literatur zur Vorlesung* im Sommer-Semester 1968.
19. Frigga Haug, *Verteidigung der Frauenbewegung gegen den Feminismus*. In: *Das Argument*, 83, 15. Jhg., 1973, Heft 11/12, S. 938-948.
20. Florence Hervé, *Studentinnen in der BRD — eine soziologische Untersuchung*. Köln, 1973 (Kleine Bibliothek 33-Pahl-Rugenstein).
21. Marianna Konze, Hrsg., *Für die Befreiung der Frau*. Frankfurt, 1972 (Reihe Marxismus aktuell).
22. Kursbuch 17, 1969, *Frau-Familie-Gesellschaft*. Frankfurt, 1969.
23. Kursbuch 35, *Verkehrsformen-Frauen-Männer-Linke, Über die Schwierigkeiten ihrer Emanzipation*. Berlin, 1974.
24. Karl Marx, *Das Kapital*, I. Frankfurt-Berlin, 1969 (Ullstein).
25. Margaret Mead, *Mann und Weib*. Hamburg, 7. Aufl., 1971 (ro-ro Enzyklopedie).
26. Jutta Menschik, *Gleichberechtigung oder Emanzipation? Die Frau im Erwerbsleben der Bundesrepublik*. Frankfurt, 1973 (3. Aufl.).
27. Kate Millet, *Sexual politics*. London, 1971.
28. Ludmilla Müller, *Einbeziehung der Frauen in die Produktion als Weg zur Emanzipation?* In: *Blätter für deutsche und internationale Politik*, 9, 1973, S. 988-1004.
29. Helge Pross, *Über die Bildungschancen von Mädchen in der Bundesrepublik*. Frankfurt/M., 2. Aufl., 1969 (suhrkamp).
30. Helge Pross, *Gleichberechtigung im Beruf? — Eine Untersuchung mit 7000 Arbeitnehmerinnen in der EWG*. Frankfurt/M., 1973.
31. Rahmenrichtlinien Neue Sprachen Sekundarstufe I. Hrsg.: der Hessische Kultusminister (1972).
32. Reinhold E. Thiel, *Zum Frauenbild des Films*. In: *Das Argument*, 24, 5. Jhg., 1963, Heft 1, 4. Aufl., 1970, S. 5-11.

HILARY REES-PARNALL

WOMEN IN THE WORLD OF "KERNEL LESSONS INTERMEDIATE"

Generally speaking, it is the women from the English-speaking countries who have been the most vocal and militant in their demands to be recognised as equal partners with men in the world today. The greater amount of freedom and choice which women in Britain and the United States have, compared with those in other countries, is probably one of the most striking features to any foreign visitor used to a society in which women know their role to be "Kirche, Küche und Kinder", as the Germans so neatly put it.

Even the most instrumentally-motivated student cannot avoid assimilating some of the culture of the country of the target language, and life as portrayed in the textbooks chosen for study must appear to be representative of the country in question. It is for this reason all the more disappointing to survey the range of English-language course books, and find a singular lack of recognition of the changed and changing part that women now play in society.

For the purposes of this essay, it seemed fairest to choose a modern textbook aimed at the learning needs of a large number of people, which was used both in Britain and abroad, and was popular with teachers and students alike. The book which seemed to fulfil all these requirements most satisfactorily was "Kernel Lessons Intermediate" by Robert O'Neill, Roy Kingsbury and Tony Yeadon.

"Kernel Lessons Intermediate" is a complete language course, with sets of tapes for oral presentation of parts of the book and also for language laboratory work. It is designated for "faux débutant" learners, who undoubtedly constitute a large proportion of those wishing to study English. From the teaching point of view, it is an extremely valuable and enjoyable course : it is carefully graded in structure and varied in its approach. Each of the twenty-five units contains a set of pictures and stories for presentation of the teaching point, a conversation for reinforcement, and an

episode of the spy story which runs through the whole book, practising the different structures and providing a unifying theme. The laboratory drills provide additional practice for every unit. All these various parts are integrated through the use of a set of characters who constantly appear and thus give the course a sense of continuity. It is here, in its portrayal of the women characters, that the book falls down.

The men who appear are businessmen, teachers, factory-workers and waiters, with the occasional glamour of a famous writer (George Upwell), an actor (Charles Kay), a famous racing driver (Joe Burns) and some astronauts. The women are all secretaries, receptionists, typists, salesgirls and wives. Their general function is as adjuncts to the men, and they all have highly conventional roles and abilities. The main female characters fall into several distinct types.

First, there is the Single Girl — Julia Frost. She is not, as could reasonably be expected, a lively and interesting person, but an extremely dull and dreary girl, who is only seen in relation to the men in her life — her boss and her boyfriend. She works as a typist in an office, and is clearly not destined for higher things : she has none of the qualities essential to a career-minded woman. She is always late — both to work and to meet her boyfriend — and she is very absent-minded — she leaves her umbrella behind in the cinema (Unit 14), and drops the receipt for her watch repair (Unit 16). She chooses to remain in a dependant role with men : when her current boyfriend makes her run for a train in Unit 9, she resolves to look for a new boyfriend with a car. Why, one might ask, does she not decide to buy a car of her own? She is very conventional in her relationship with her new boyfriend and becomes completely dominated by him (listen to her conversation with him in Unit 14!). When a strange man approaches her outside the cinema in Unit 15, she is totally unable to cope and gives him a very clumsy brush-off.

The other main women characters all feature first and foremost as Wives. There is the Nagging Wife — Susan, who gets married to Tom Atkins in Unit 3. She does not seem to have a job or any life apart from her domestic environment and Tom. She is continually nagging him — to get a better job (Unit 19), to change his sports car for a family one (Unit 3), to buy roses for her mother (Unit 24), not to invite too many people round for a party (Unit 4). To experience the full impact of all this nagging, it is necessary to listen to the tapes — and in particular to the set of drills where she asks Tom to do the shopping for her. One wonders whether Tom ever regrets his romantic proposal in Unit 1!

Arthur Tigers is the archetypal kindly and protective chauvinist male in his relationships with women, who all seem to be imprisoned in the comfortable domestic world he creates for them. His first wife, Joan, (the Martyr Mother-Wife!) worked as a salesgirl, but "had to give up her job in 1950, when she had a baby". When she died in 1963, Arthur's sister came to live with him — "to look after the children". He married Deborah five years later, and his sister is not mentioned again after that, presumably because she has served her function as Self-Sacrificing Spinster Sister! Deborah, the Spoilt Wife, is much younger than Arthur and does not work. We only ever see her being looked after by her maid, having coffee with other wives, or going to the opera or a night-club with her husband.

Only two women appear in the serial spy story "The Man who Escaped", and their sole function is to help the action along. There is an old woman who helps Coke briefly by giving him some clothes, and there is a girl called Kate who appears to be an old friend of Coke's. She is an actress, but, unlike Charles Kay, she is not allowed to have starring roles — she plays only "small parts". Her job is to help Coke disguise himself with make-up and clothes, and then assist him with a spot of well-timed judo, but she fades into the background as soon as her part is over.

The minor women characters are all very shadowy and fall into the established stereotypes: a young blond (Unit 18) receiving a proposal from an elderly millionaire and clearly only interested in his money; Frank Martin's wife, whose only purpose seems to be to drive him to work every day (Unit 1); and Fred Collins' wife, seen waiting at home for him whilst he is in the pub (Unit 6), and then bursting into the pub as a veritable virago (Unit 9).

The worst thing, perhaps, is that the women condemn themselves with banal clichés about their own sex: Julia tells her boyfriend that she does not like to see women at the bar in a pub, and Susan features in a drill where she responds with answers such as, "I don't think I drive as badly/dangerously as some women drivers do".

Ultimately, the truth is that, as in real life, if women act out traditional roles, they force men to do the same, and the book therefore contains only stereotyped cardboard figures. The overall picture of society as shown in "Kernel Lessons Intermediate" is sadly lacking in the richness and variety of ideas and thinking about the female role that are current in Britain today.

ANNELIESE SARTORI STEIN

CULTURAL CHAUVINISM IN FOREIGN-LANGUAGE TEXTBOOKS

When the role of women in society is examined the term chauvinism is frequently used. Social and ethnic awareness of recent years has broadened the term to include attitudes of prejudice in general, whether of a sexual, racial, educational or political nature. Chauvinism is used here in this broader sense and attempts are made to expose cultural chauvinism in foreign-language textbooks, as well as to make suggestions on how to remedy the situation

An investigation of reading selections, so-called culture capsules, dialogues and other continuous texts reveals a multitude of prejudicial attitudes in such texts. The characters that are used to describe life in the target culture show stereotypification. In foreign-language textbooks there is a clear division of the weight or the impact such statements can have. In continuous texts with content questions added to them, prejudices and inappropriate value judgements become quite apparent and therefore can be exposed and dealt with. In this way, the selections may raise the consciousness of students and teachers, and ultimately lead to discussions and critique of the material. If foreign-language textbooks follow the audio-lingual method, there are usually grammar drills, of a more or less behavioristic approach. The objective of grammar drills is for students to memorize grammatical structures. Critical and analytical thought processes might limit themselves to the morphology, syntax and pronunciation. The process of mnemonic intake and regurgitational output eliminates an analysis or conscious examination of the content of the sentences presented in grammar drills. In any utterance we transmit information. This information is stored in our brains, whether it is fully decoded or not. When the emphasis is on grammar and not on content, it is not surprising that the information becomes *subconscious*. There exists a certain danger that grammar drills thus become a subtle form of "brain washing". It is highly disputable whether the authors of such sentences

constructed them while consciously paying attention to their content, e.g. informational value. This question cannot be resolved here. This paper attempts to raise the consciousness level of textbook authors, editors and instructors by analyzing cultural chauvinism and specifically the role of women in grammar drills.

The types of chauvinism to be found in foreign-language textbooks vary greatly. Prejudices are hard to unmask as such since they are frequently based on some factual observation, e.g. "Sauerkraut" is a German specialty; however, if a German is addressed as a "Kraut", this constitutes a serious insult. Chauvinistic attitudes may come from within a culture but generally seem to be imposed from the outside. Foreign customs are quickly used for ridicule. Facts are hard to come by. They can probably be obtained only from social scientists whose research seems to empirically and scientifically validate opinions and allow conclusions. Facts based upon the reality of life may, however, reflect certain prejudices, e.g. the distribution of American blacks in certain professions or unions, or the situation of women in certain cultures. Some individuals may have lived comfortably according to the stereotyped way, e.g. society in the past in the U.S. formed a type of person termed "Uncle Tom". Evidence seems to point out that apparently enough people were unhappy and favored change; so much so that in 1964 the *Civil Rights Act* was ratified to protect individuals from discrimination because of their race, color, religion, sex, or national origin. There is no conclusive evidence proving that people who previously were discriminated against and suffered from it, now suffer from the new-found freedom. It is frequently alleged that liberated women are basically unhappy. This paper wants to take a stand against oversimplification of any kind. More detailed and complex pictures of the target cultures need to be given; reverse prejudice, e.g. only women or black doctors and lawyers should be equally avoided as the original forms of cultural chauvinism.

Even though the role of women is the focal point here, the portrayal of women in foreign-language textbooks reflects general prejudicial attitudes including inter-dialectal differences, international clichés and the universal prejudices aimed at the target language, and specific socio-economic classes. Inter-dialectal prejudices certainly vary from language to language, international prejudices belong to the traditional realm of a dislike for certain nationalities. The majority of foreign-language textbooks fail to fulfil their commitment of furthering international understanding.

This paper is based on an analysis of English, French, German, Italian and Spanish textbooks of predominantly the elementary and intermediate college and university level. Most books are published in the U.S., they were chosen according to their distribution on the college and university level. Special attention was paid to recent publications, as well as to "classic" texts. In an analysis of only one text the dichotomy of inter-dialectal or international and universal prejudices does not become apparent. Universal prejudices are defined here as any prejudicial attitudes that can be found in all the foreign-language textbooks investigated. The emphasis on grammar drills was chosen, since the content is sub-consciously absorbed. I consider the behaviouistic exercises as the most treacherous and dangerous since they lend themselves to be used in promoting any ideologies along with, for instance, verb conjugation. There are clearly two areas of universal chauvinism that surface in grammar drills, one strictly connected with the immediate world of the student, namely school, and the other dealing with the society, at large.

It is a sad fact that foreign-language textbooks evidence a low opinion of students. This tragic bias against the intelligence, good will and eagerness of students may be one of the reasons why students gradually become so frustrated and then are forced to turn off. Another universal bias to be found in the textbooks is directed at the target language itself. Most foreign-language textbooks concur in the fact that the learning of the target language is difficult, without any differenciation as to the type of target language versus mother tongue, age of student etc. Linguistically the prejudice against the subject matter is unfounded. We know that once a set of phonetic values and grammatical structures has been learned, any new system of language might seem *unusual*. It is psychologically and pedagogically unsound to create a mental block in the learner by the association of difficulty with the target language.

Common to all foreign-language textbooks is the biased picture of the socio-economic structure of the target culture. The analysis shows that the upper and upper-middle classes are emphasized. The choice of professions and occupations (other than those reserved for females) reflects a preference for those with a university education. At any rate, the vocabulary is restricted to medical doctors, professors, presidents, lawyers, architects, engineers and bank directors. This created the illusion that the target society consists of an educated majority, whereas in reality it represents an elite minority. Very few books are exceptions to this rule, unless they are mainly oriented towards the learner as a tourist. Then

again they show emphasis on certain professions, which may, however, in this case be more justified.

In the greater context of cultural chauvinism that is perpetuated in our textbooks, the role of women deserves special consideration. Most textbooks in all five languages and published on two different continents prove to be a wealth of information concerning the portrayal of women. The following five areas illustrate this.

1. *Women and beauty*

The stereotype expectation of women is that they are beautiful, or once were beautiful if they are no longer:

"Quand'era giovane doveva essere molto bella."
(p. 170, Corso d'Italiano)

It can be judged from the number of examples that can be found that it is a woman's role in all these societies to be attractive and value one's looks:

"Nous avons vu ——— belles femmes à Paris."
(p. 308, Beginning French)

"C'est une jeune fille. Elle est jolie.
une petite jeune fille brune.
jolie.
deux jeunes filles françaises.
jolies et sympathiques."
(p. 87, Découverte et Création)

"Marie est la plus jolie jeune fille de la classe."
(p. 76, Basic Conversational French)

"Las mujeres españolas le gustan? Si, las mujeres españolas me gustan."
(p. 148, Curso Básico de Español)

"La secretaria es atractiva."
(p. 26, Curso Básico de Español)

"Joan admired herself in the mirror. She was proud of herself."
(p. 49, English for you 3)

"Das ist eine schöne Frau.
Das ist ein schönes Mädchen.
Ist Maria schöner als Klara?"
(p. 272/3, Beginning German)

"Diese Frau ist die schönste von allen."
(p. 307, Moderne deutsche Sprachl.)

Not one textbook elaborates on the color of a man's hair or eyes, but the traditional clichés about women make the color of their hair and eyes an

important issue. This stereotyped view is so internalized that it seems totally natural to ask questions or make statements of the following type in the target language :

"1. What color are her eyes? 2. What color is her hair?"
(p. 59, Basic Conversational French)

"She is a small brunette."
(p. 55, Basic Conversational French)

"Prefiere que una enfermera rubia de ojos azules lo (hacer)."
(p. E 85, Communicating in Spanish)

2. *Women and intelligence*

It is evident, however, that despite their alleged beauty, women are seen to have some (stereotype) flaws, one of which is their lack of intelligence. This may be fortunate, since according to foreign-language textbooks intelligence in women is not preferred :

"Marie est la plus jolie jeune fille de la classe. Henri est l'étudiant le plus intelligent."
(p. 76, Basic Conversational French)

"Marie est la plus jolie. Alice est la plus intelligente ... je préfère Marie."
(p. 171, Basic Conversational French)

"Un ragazzo intelligente, una signorina elegante."
(p. 27, Parola e Pensiero)

"Mrs Purdey couldn't pass he, test the first time she tried so she must keep the letter L on the front and back of her car."
(p. 79, English for you 5/6)

"Some girls were giggling and drinking lemonade. They were looking at photos of some film stars."
(p. 10, English for today)

Whether in syntax exercises or comparison drills prejudicial attitudes are acquired along with language skills.

3. *Women and marriage*

There are few single women ever presented in foreign-language textbooks unless they are eligible for marriage. The only goal a woman should have, as pictured and reinforced in various languages, is to get married, and preferably to a millionaire :

"She isn't married. She's still a single woman. He isn't married. He's single and he lives alone."
(p. 42, New Concept English, II)

"Mia sorella ha ventiquattro anni ed è sposata."
(p. 163, Incontro Con l'Italiano)

"Ein so intelligentes Madchen müßte doch einen Mann finden."
(p. 137, German A Structural Approach)

"Wann will Heidi denn heiraten"?
"Was, Heide will heiraten? Das habe ich gar nicht gewußt."
(p. 231/2, German A Structural Approach)

"Warum hat sie den Meyer geheiratet? Um nicht sitzenzubleiben. Ja, weil sie nicht sitzenbleiben wollte."
(p. 340, German A Structural Approach)

"Quand Jeanne va se marier? Avec qui votre cousine se marie-t-elle? Laquelle de vos cousines va se marier?"
(p. 362, Beginning French)

"We told the American soldier to marry a French girl."
(p. 362, Beginning French)

"After Pamela had married a millionaire she looked down on her former friends."
(p. 46, English for today)

4. *Women and work*

The assumption may be based on actual evidence that many women are housewives and mothers, and that women who work outside the home are employed mostly in low-paying jobs and performing typical "woman's" jobs. Up to now most foreign-language books have not addressed themselves to the changing role of women in society. Those activities are illustrated in exercises and other drills. They seem to fit the stereotype "woman", e.g.:

"La atractiva secretaria de mi papá es chilena."
(p. 26, Curso Básico de Español)

"(Est-ce que) la secrétaire tapera à la machine?"
(p. 202, Le Français vivant)

"Ellas? Están sacudiendo los muebles.
(Josefina, nosotros ... ellas ...)."
(p. 173, Modern Spanish)

"La señora sacuda los muebles."
(p. 85, Modern Spanish)

"Mamá nos preparo una comida magnifica."
(p. E 57, Communicating in Spanish)

"Mamá piensa cocinar papas y zanahorias."
(p. E 67, Communicating in Spanish)

"Josefina barre el cuarto que está sucio."

(p. 173, Modern Spanish)

"Sie kauft den Kuchen für den Mann."

(p. 39, Deutsch heute)

"Eine gute Hausfrau läßt das Essen nicht anbrennen."

(p. 164, Elementary German)

The contrast is even more pronounced when women's work or activities are opposed to men's. The material proves that a strong bias exists against women regardless which society discriminates against them:

"Mio fratello frequenta la facolta di medicina, il signor Curtis frequenta la facolta di scienze biologiche. La signorina Vivaldi frequenta la facolta di magistero."

(p. 7, Incontro Con l'Italianc)

"Paolo non sa cucinare.
Enrico ——— giocare a golf.
Mia sorella ——— fare la pizza.
I miei fratelli ——— sciare."

(p. 143, Incontro Con l'Italiano)

"Es verdad que ella (ser) menor que yo, pero yo soy hombre y creo que muchas de la traeas que mama pide que yo (hacer) son en realidad trabajo de mujer."

(p. E 77, Communicating in Spanish)

"Mi hermano (hacerse) ingeniero. Un amigo mio (llegar a ser) abogado. Mi mamá (ponerse) muy nerviosa."

(p. 376, Foundation Course in Spanish)

"El señor estudia inglés. La señora habla muy fuerte. La señora toma la plata. La señora sacuda los muebles. El señor piensa bien."

(p. 85, Modern Spanish)

"Sie geht in das Geschäft. (Sie kauft Brot)
Der Mann geht in die Drogerie. (Er arbeitet)!"

(p. 82, Deutsch heute)

The unconsciousness of stereotyped attitudes can be seen in the following translation of the third person singular verbs in Italian. The decoding of the 3rd pers. sg. twice as "he" and once as "she" seems to be generated by the context, selling postcards or showing ruins is considered a man's job, whereas women apparently hand out sandwiches:

"Me vende delle cartoline. He sells me postcards.
Mostra loro delle rovine. He shows them some ruins.
Ci da dei panini. She gives us some sandwiches."

(p. 172, Basic Conversational Italian)

If any status and respect is given to women, it is usually due to their husband's professions. This example from a French textbook is clear evidence :

"Voilà la femme ——— le mari est professeur. (dont)"
(p. 381, Découverte et Création)

5. *Women and character traits*

These are subtle prejudices that surface in a careful investigation of foreign-language grammar drills. More direct are the verbal assaults on women in the following drills. Women are viewed as morally inferior, unreliable and of bad character and temperament :

"Monica, ——— ha un cattivo carettere e ——— è ... !"
(p. 77, Parola e Pensiero)

"She told me at three o'clock, but I see that it is already three-twenty. Well, you know how girls are."
(p. 140, Basic Italian)

"Non che sia addrittura stupida, ma non è proprio intelligente."
(p. 252, Corso d'Italiano)

"Incontentabile — mia moglie, la tua."
(p. 337, Incontro Con l'Italiano)

"Credo che Maria sia più furba che intelligente."
(p. 337, Incontro Con l'Italiano)

"Helen never gets to work punctually, she is always late. But Tom is nearly always there on time ..."
(p. 47, English for you 5/6)

German A Structural Approach (New York 1970) (1) can be considered a treasure in providing proof for the discriminatory picture that is generally given in foreign-language textbooks. This includes reading selections as well as grammatical exercises. The following statement may be considered typical :

"Wann heiratest du denn, Monika? Ich muß erst jemanden finden, der mich heiraten will."
(p. 383, German A Structural Approach)

(1) In fairness to the authors, it should be added that considerable changes were made in the 2nd edition.

Whether verb patterns or adjectives are drilled, women are seen as sprendthrifts or as gambling away money:

"Ce monsieur est économe. Sa femme est dépensière."
(p. 184, Parole et Pensée)

"Luisa spende molti soldi."
(p. 101, Incontro Con l'Italiano)

"La señora toma la plata."
(p. 80, Modern Spanish)

"Wenn meine Frau nur nicht soviel Geld brauchte."
(p. 266, German A Structural Approach)

"Frau Meyer hat tausend Mark im Kasino verloren, und Meyer hat sich furchtbar darüber aufgeregt".
(p. 385, German A Structural Approach)

One of the most popular clichés in all language textbooks about women is reflected in a range of exercises from genetive plural to the imperative. Women are believed to like to talk incessantly:

"Vergessen Sie das Geklatsche der Frauen.
dieser Frauen.
solcher Frauen.
solcher Leute.
der Studentinnen."
(p. 242, Moderne deutsche Sprachlehre)

"Two women are going to town on the same train. Listen to their gossip."
(p. 25, English for today 4)

"I remember standing in front of the letter box and then Mrs Chapple came along and started talking and — oh dear."
(p. 22, English for you 5/6)

"Elle ne se tait jamais."
(p. 151, Le Français vivant)

"Esa mujer habla hasta por los codos."
(p. 261, Modern Spanish)

"Como habla esa señora."
(p. 244, Modern Spanish)

"Anita habla mas que Teresita."
(p. 167, Curso Básico de Español)

"Rosa no habla tanto. Rosa no hables tanto."
(p. 95, Modern Spanish)

All of these stereotyped characteristics and descriptions of women can be considered psychological slaps. The active/passive constructions summarize best the situation of women in general:

"Il signore diede uno schiaffone alla signora. Alla signora fu dato una schiaffone dal signore."

(p. 290, Basic Conversational Italian)

I cannot imagine when a beginning student of Italian would ever need this type of sentence!

From the examples given women are certainly described in a stereotyped way. They differ from previously mentioned cultural chauvinism (e.g., international prejudices or class consciousness) in that they may be more deeply rooted and harder to detect. The picture portrayed in the textbooks is in part a true representation of their role in the society in which they live. Statistical evidence would show that the majority of women are housewives and mothers, and not pursuing a career. Statistics, however, would not give the causes for this distribution. The alleged stunning beauty, low intelligence, marriage eligibility, and talkativeness certainly represent an exaggerated view of women, and therefore cannot be considered a truly representative picture of woman in modern society. Such descriptions are common in grammar drill exercises and help reinforce prejudices in a most dangerous way. As grammatical structures are focused upon, the cultural content of the drill sentences slips into the mind of the unwary learner. The content becomes so internalized that its validity cannot be readily challenged. It represents remnants of past traditions and ideologies so ingrained in our social thought patterns that most of the statements made seem perfectly normal. The question that poses itself then, is: "What is the role of women in the society in which they live?" Their role, of course, is to take part in whichever way they choose in the life of their community. Women should not be viewed as a separate group within society. The stereotyping and the reality vary, of course, from one language community to another. However the prejudices presented in this paper suggest the universality of many opinions concerning women. The author is of the firm opinion that oversimplification in textbooks is socially inexcusable as well as pedagogically dangerous. Foreign-language textbooks, whether in reading selections, dialogues, or exercises must present an objective and authentic picture of the target society.

Recently some successful attempts (*Communicating in Spanish*, Boston 1974, *Découverte et Création*, Chicago 1974) were made at solving some of the problems. One of the best solutions can be found in *Deutsch heute* (Boston 1973). One chapter deals specifically with women in Germany

(FRG) and another explores and analyzes cultural clichés. The key to success is that any unexplained statements and value judgements were eliminated. Another book *Spanish Für Sie 3* (München 1975) presents the most interesting treatment, and it can only be hoped that more books will follow this example. The following reading selection preceds questions, grammatical exercises and themes for conversation:

> "El instituto de la opinión pública da a conocer en sus informaciones más recientes una encuestra entre estudiantes sobre "expectivas profesionales de los españoles". Se refiere, entre cosas, al trabajo de la mujer o más bien a su consideración actual desde los puntos de vista masculino y femenino.
> El 94 por 100 de los muchachos encuestados responden con un si a la pregunta: "¿Cree que deben tener las chicas las mismas oportunidades profesionles que los chicos?" Los más opuestos a la competencia femenina son estudiantes de profesiones industriales y ayudantes técnicos sanitarios. Por el lado femenino, sólo el 60 por 100 de las encuestadas piensa tener iguales oportunidades profesionales que sus companeros. El 35 por 100 considera que el porvenir se presenta desigual, muchas estudian para ser ingenieros. En cuanto a sus razones para explicar la desigualdad, la mayoria dice que "la falta de justicia está en la mentalidad del pais" y añade que "a la mujer se la considera menos capacitada que al hombre".
> Como conclusión, puede decirse que los jóvenes estudiantes muestran una actitud abierta y realista respecto al trabajo femenino. Las jóvenes ya no quieren ser exclusivamente "mujercita de su casa" (cocinar, lavar, planchar, cuidar de los niños) y los jóvenes consideran en su mayoria que seria injusto no concederles a las mujeres iguales oportunidades. En esto, el futuro de España será bien distinto del pasado."
>
> (p. 106/7, Spanish Für Sie 3)

The exercises and themes for conversation that follow this reading selection are in the same spirit:

> "Más ... 50 por ciento de las chicas que quieren trabajar tienen la intención de dedicarse a la enseñanza. Nada más ... un 13 por 100 se dedicará a trabajar libremente."
>
> (p. 108, Spanish Für Sie 3)
>
> "¿Cree Vd. que en nuestro pais las chicas tienen las mismas oportunidades profesionales que los chicos? Si le parece que depende de la profesión que elijan, diga cuáles son las profesiones "masculinas" y cuáles las "femeninas". Si su marido encontrara en otra ciudad un tabajo mejor o más interesante, admitiria Vd. durante el periodo de prueba una separación? Si su mujer encontrara en otra ciudad un trabajo mejor o más interesante, estaria Vd. dispuesto a buscar trabajo en la misma ciudad?"
>
> (p. 110, Spanisch Für Sie 3)

It becomes even more apparent that while changes slowly come about in describing the role of women in society, there still exist prejudicial attitudes in grammar drills, for example the cited sentences of books like *Communicating in Spanish, Deutsch heute* or *Découverte et Création*. The only effective way of eliminating the reinforcement of prejudice is to consciously examine reading selections, dialogues, characters in books, and grammar drills. While recent books encourage the hope that we may be moving in the right direction, only cooperative efforts will help us eliminate prejudicial statements and portraits, specifically those against women and women's role in society.

BIBLIOGRAPHY

English

ALEXANDER, L. G., *New Concept English*, Band 4, München 1972.
ALEXANDER, L. G., *New Concept English*, Band 5, München 1972.
ALEXANDER, L. G., STOLDT, P. H., *New Concept English*, Band 1. München 1969.
ALEXANDER, L. G., STOLDT, P. H., *New Concept English*, Band 2. München 1969.
ALEXANDER, L. G., STOLDT, P. H., *New Concept English*, Band 3, München 1969.
English for you, Hrg. H. Knippschild. Dortmund 1974.
English for you 5/6, Hrg. H. Knippschild. Dortmund 1975.
English for Today 4. Dortmund 1975.
HOFFMANN, H. G., HOFFMANN, B., MEPHAN, R., *Englisch Für Sie*, Band 1. München 1972.
HOFFMANN, H. G., HOFFMANN, B., MEPHAN, R., *Englisch Für Sie*, Band 2. München 1975.
HOFFMANN, H. G., HOFFMANN, B., MEPHAN, R., *Englisch Für Sie*, Band 3. München 1969.

French

HANSEN, T. L., WILKINS, E. J., ENOS, J. G., *Le Français vivant*. Lexington 1972.
HARRIS, J., LÉVÊQUE, A., *Basic Conversational French*. New York 1962.
HENDRIX, W. S., MEIDEN, W., *Beginning French*. Boston 1970.
JIAN, G., HESTER, R. M., *Découverte et Création*. Chicago 1974.
LENARD, Y., *Parole et Pensée*. New York 1965.
PUCCIANI, O. F., HAMEL, J., *Langue et Langage*. New York, 1974.

German

ALM German Level 1. Harcourt Brace & World, 1969.

DUVAL, A. F., DUVAL, L. M., MUELLER, K. A., WIESE, H. F., *Moderne deutsche Sprachlehre*. New York 1967.

DUVAL, A. F., DUVAL, L. M., MUELLER, K. A., WIESE, H. F., *Moderne deutsche Sprachlehre*. 2. Aufl., New York 1975.

FEHLING, F. L., PAULSEN, W., BAUSCHINGER, S., REH, A. M., *Elementary German*. New York 1971.

GOEDSCHE, C. R., SPANN, M., *Deutsch für Amerikaner*. New York 1973.

HANSEN, T. L., WILKINS, E. J., NIELSEN, J. B., *Beginning German*. Level 1. Lexington 1972.

KAHN, L., HOOK, D. D., *Intermediate Conversational German*. New York 1973.

KREITZ, H., *Wir lernen Deutsch*. Glenview 1974.

LOHNES, W. F., STROTHMANN, F. W., *German A Structural Approach*. New York 1970.

LOHNES, W. F., STROTHMANN, F. W., *German A Structural Approach*, 2nd ed., New York 1973.

MOELLER, J., LIEDLOFF, H., *Deutsch heute*. Boston 1973.

MOELLER, J., ARENDT, J., HEUSSER, M., SCHACHNER, L., *Blickpunkt Deutschland*. Boston 1973.

MUELLER, H., *Gelenkte Schritte*. New York 1973.

RAHDE, H. F., MCKAY, L. R., *Deutsche Übungen*. Glenview 1967.

REHDER, H., THOMAS, U., TWADDELL, F., *Erste Stufe*. New York 1970.

REHDER, H., THOMAS, U., TWADDELL, F., *Zweite Stufe*. New York 1970.

SCHULZ, D., GRIESBACH, H., VON HOFE, H., *Deutsche Sprachlehre für Amerikaner*. New York 1970.

STEINHAUSER, H., *Read, Write, Speak German*. New York 1965.

Italian

BOSCO, F., LOLLI, F., *Incontro Con l'Italiano*. Lexington 1967.

HALL, R. A. Jr., BARTOLI, C. M., *Basic Conversational Italian*. New York 1963.

KIBLER, L., NORIS, M., *Giorno per Giorno*. New York 1971.

RUSSO, J. L., *Primo Corso d'Italiano*. Boston 1960.

SPERONI, Ch., GOLINO, C. L., *Basic Italian*. New York 1958.

TRAVERSA, V., *Parola e Pensiero*. New York 1967.

YOUNG, R. E., CANTARELLA, M., *Corso d'Italiano*. New York 1942.

Spanish

BOLINGER, D. L., CIRUTI, J. E., MONTERO, H. H., *Modern Spanish*. New York 1966.

HAHN, W., LATORRE, F., *Spanisch Für Sie 3*. München 1975.
LAMARID, E. E., BULL, W. E., BRISCOE, L. A., *Communicating in Spanish*. Boston 1974.
Modern Spanish, A Project of the MLA. New York 1973.
TURK, L. H., ESPINOSA, A. M., Jr., *Foundation Course in Spanish*. Boston 1974.
WOLFE, D. L., *Curso Básico de Español*. New York 1970.

CONTENTS

Reinhold FREUDENSTEIN, *Introduction* 5

Kata ITTZÉS, *Hungarian Women in Reality* 9

Dino BRESSAN, *"Italiano Vivo" and its Women* 25

Sandra D. LINDSKOG, *The Seven Sisters* 33

Jean S. BIDWELL, *Sexism in the Foreign-Language Classroom* 41

Fairlee W. CARROLL, *The Limits of My Language are the Limits of My World* 49

Barbara GONZALEZ, *Spanish Language Instruction and the Role of Women* 61

Bernadette GRANDCOLAS, *The Role of Women in "Speak English"* 65

G. Christopher HARTLEY, *The Role of Women in "Le Français et la Vie"* 73

Brian O. and Ursula I. MURDOCH, *The Role of Women in the "Ealing Course in German"* 85

Elvira OTT-ECKRICH, *Zur Rolle der Frau im Lehrbuch "Etudes françaises"* 93

Hilary REES-PARNALL, *Women in the World of "Kernel Lessons Intermediate"* 119

Anneliese SARTORI STEIN, *Cultural Chauvinism in Foreign-Language Textbooks* 123

AIMAV

ASSOCIATION INTERNATIONALE POUR LA RECHERCHE ET LA DIFFUSION DES MÉTHODES AUDIO-VISUELLES ET STRUCTURO-GLOBALES

ÉTUDES LINGUISTIQUES

1. Eddy ROULET, **Syntaxe de la proposition nucléaire en français parlé. Étude tagmémique et transformationnelle.**
2. Raymond LAMÉRAND, **Syntaxe transformationnelle des propositions hypothétiques du français parlé.**
3. Lewis BALKAN, **Les effets du bilinguisme français-anglais sur les aptitudes intellectuelles.**
4. Bernard PY, **La interrogación en el español hablado de Madrid.**
5. Willy MARTIN, **Analyse van een vocabulairium met behulp van een computer.**
6. R. G. Van de VELDE, **Empirisch-induktive Linguistik und generative Grammatik.**
7. Sylvain DE COSTER, Hugo BAETENS-BEARDSMORE, Lewis BALKAN, Joshua A. FISHMAN, Paul GODAERT, S. KESAVAN, Yvan LEBRUN, Maurice VAN OVERBEKE, S. WOJOWASITO, **Aspects sociologiques de plurilinguisme.**
8. R.-F. MIKUS, **Principes de syntagmatique.**
9. M. DE GRÈVE, M. GOROSCH, C. G. SANDULESCU & F. VAN PASSEL (Eds.), **Modern Language Teaching for Adults.**
10. S. P. CORDER & E. ROULET (Eds.), **Theoretical Linguistic Models in Applied Linguistics.**
11. Per Aage BRANDT, **L'analyse phrastique. Introduction à la grammatique.**
12. Norman A. POULIN, **Oral and Nasal Vowel Diphthongization of a New England French Dialect.**
13. René JEANNERET, **Recherches sur l'hymne et la prière chez Virgile. Étude tagmémique.**
14. S. P. CORDER & E. ROULET (Eds.), **Linguistic Insights in Applied Linguistics.**
15. Pascale DELFOSSE, **Une idéologie patronale. Essai d'analyse sémiotique.**
16. Jacques VAN ROEY, **A Contrastive Description of English and Dutch Noun Phrases.**
17. J. DE VRIENDT, J. DIERICKX & M. WILMET (Eds.), **Grammaire générative et psychomécanique du langage. Generative Grammar and Psychomechanics.**
18. W. KNIBBELER, **Kwantitatieve analyse van een cursus Frans.**
19. S. P. CORDER & E. ROULET, **Some Implications of Linguistic Theory for Applied Linguistics.**
20. J. NIVETTE (Ed.), **The Training of Modern Language Teachers in Various Countries.**
21. J. NIVETTE (Ed.), **Language Teaching with the Help of Multiple Methods.**
22. M. DE GRÈVE & E. ROSSEEL (Eds.), **Problèmes linguistiques des enfants de travailleurs migrants.**
23. R. FREUDENSTEIN (Ed.), **Teaching the Children of Immigrants.**

SCIENCES DE LA COMMUNICATION ET DE LA DIFFUSION

1. J.-J. VAN BUGGENHOUT, **Jonge generatie en de krant.**
2. René LINDEKENS, **Éléments pour une sémiotique de la photographie.**